

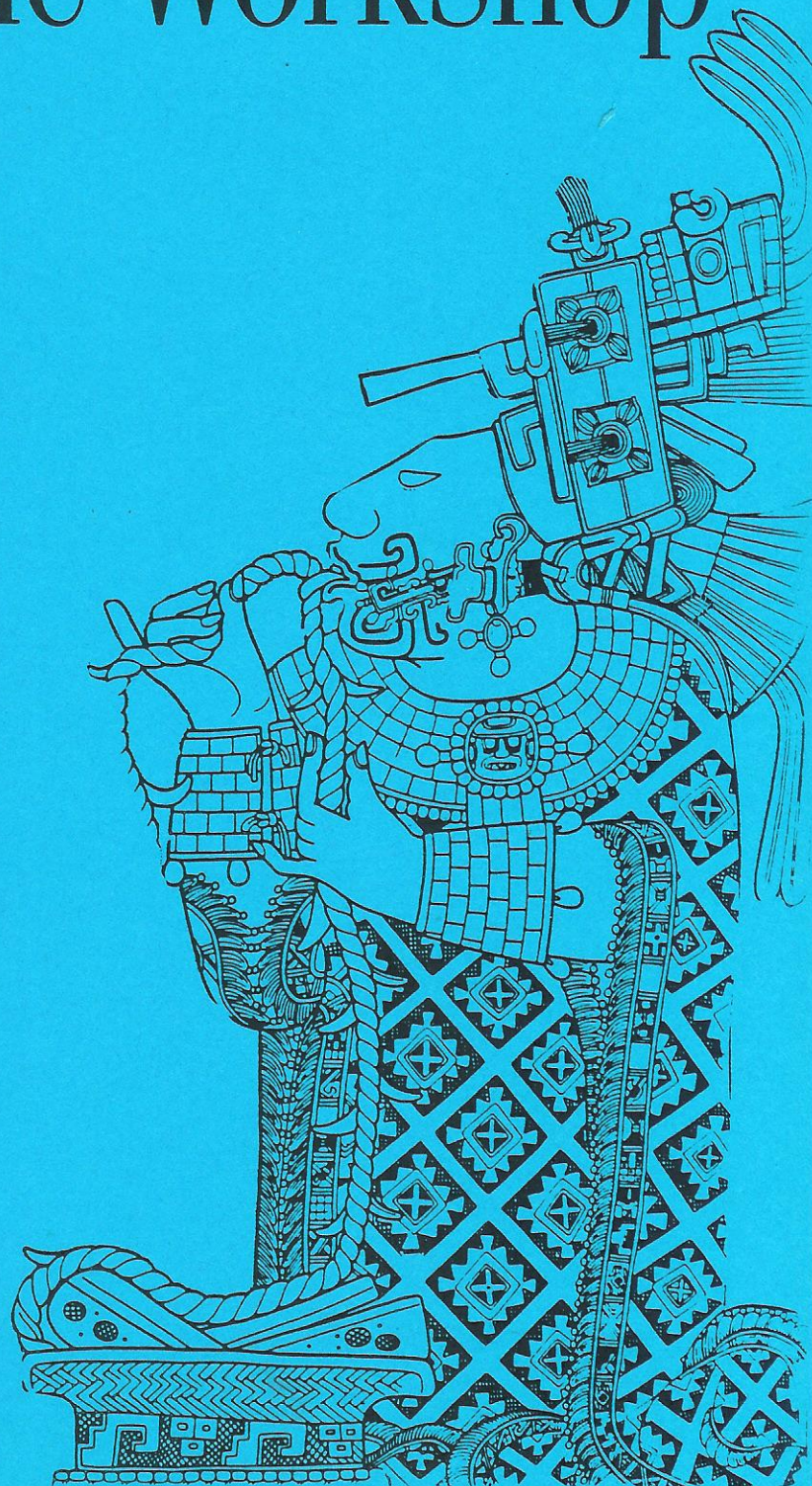
The Proceedings Of The Maya Hieroglyphic Workshop

March 9-10, 1991
University of Texas
at Austin

Presented by:
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*Transcribed and
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FOREWORD

I wish to take this opportunity right now to thank Dr. Linda Schele of the University of Texas at Austin for her help and inspiration in the preparation of this transcript! This transcript was by far the most difficult one that I have produced. More than 250 hours of work went into producing this volume. The work began each night after the workshop ended with Linda handing me a huge box of overlays that I needed to make copies of to use in this manuscript. Then once back in Cleveland, I transcribed nine 90 minute cassette tapes while simultaneously viewing video tapes that I shot during that weekend so as to not miss a second of the lectures. Finally, after many visits to my local copy center to adjust figure sizes and make additional copies of figures, this transcript was finished.

This then, is a complete and verbatim transcript of Linda Schele's 1991 Maya Hieroglyphic Workshop on Yaxchilan. It has the approval of both Linda Schele and the Maya Workshop Foundation, Inc.. This is third in a series that will cover the proceedings of the Maya Hieroglyphic Workshops held annually at the University of Texas at Austin. This work contains not only the texts and monuments covered during that weekend, but also many useful figures, maps, and other aides to gain a better understanding of the material covered.

I would also like to thank the following people for their help and encouragement, Federico Fahsen, Nikolai Grube, Peter Keeler, Peter Mathews, and my parents. I would also like to thank John Hlucky for his exceptional contribution to these projects above and beyond the call of duty. But most of all I wish to thank my best friend and long time girl friend Nancy Miller for all her patience and help with the production of this transcript. THANK YOU!

Phil Wanyerka
May. 1991

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We wish to thank the Peabody Museum of Archaeology and Ethnology, Harvard University for permission to use drawings from the Corpus of Maya Hieroglyphic Inscriptions. The introductory maps in this transcript as well as the following figures are from the Corpus of Maya Hieroglyphic Inscriptions, Volume 3, Part 1:

Fig.77	Fig.130	Fig.187	Fig.210	Fig.239
Fig.78	Fig.131	Fig.189	Fig.211	Fig.240
Fig.79	Fig.135	Fig.191	Fig.212	Fig.241
Fig.86	Fig.142	Fig.192	Fig.216	Fig.249
Fig.93	Fig.145	Fig.193	Fig.218	Fig.250
Fig.94	Fig.153	Fig.194	Fig.223	Fig.251
Fig.94	Fig.154	Fig.198	Fig.229	Fig.252
Fig.98	Fig.173	Fig.199	Fig.230	Fig.253
Fig.110	Fig.181	Fig.201	Fig.231	Fig.257
Fig.112	Fig.182	Fig.205	Fig.236	Fig.258
Fig.117	Fig.185	Fig.207	Fig.237	Fig.274
Fig.118	Fig.186	Fig.209	Fig.238	

This next group of figures come from the Corpus of Maya Hieroglyphic Inscriptions, Volume 3, Part 2:

Fig.96	Fig.139	Fig.170	Fig.213	Fig.243
Fig.97	Fig.167	Fig.204	Fig.220	Fig.244
Fig.106	Fig.168	Fig.211	Fig.234	Fig.245
Fig.108	Fig.169	Fig.212	Fig.242	Fig.246
				Fig.247

This group of figures come from the Corpus of Maya Hieroglyphic Inscriptions, Volume 3, Part 3:

Fig.113	Fig.155
Fig.116	Fig.163
Fig.132	Fig.172
Fig.133	Fig.183
Fig.134	Fig.184

The rest of the figures used in this transcript were provided by Linda Schele for use here in this transcript. THANK YOU All!

A GLOSSARY OF PHONETIC READINGS

Ahal.....	To Create, To Defeat, To Conjure
Ahaw.....	Lord
Ah Bichi.....	He the Scribbler
Ah Ch'ul.....	Person of the Holy Temple
Ah Kal Bak.....	He of 20 Captives
Ah Nab.....	Waterlily
Ak'ot.....	To Dance
Bak.....	Bone, Prisoner
Bakab.....	Stood Up One
Balam.....	Jaguar
Bate.....	Yoke
Bolon.....	9
Butz.....	Smoke, Fire
Ch'ab.....	Created Things
Ch'abil.....	Penitence, Auto-Sacrifice
Ch'ah.....	Trumpline
Ch'ahom.....	Scatterer, One Who Incenses
Chak Hal Te.....	Scrapper, Finisher
Ch'am.....	To Possess
Chan.....	Snake, Sky
Ch'ay.....	To Diminish, To Die
Ch'ib.....	To Drink
Ch'ok.....	Unripe
Ch'ukah.....	To Capture, To Seize
Ch'ul.....	Holy, Blood
Ch'ul Na.....	Holy Woman
Chum Wan.....	Was Seated
Hanab.....	Flower

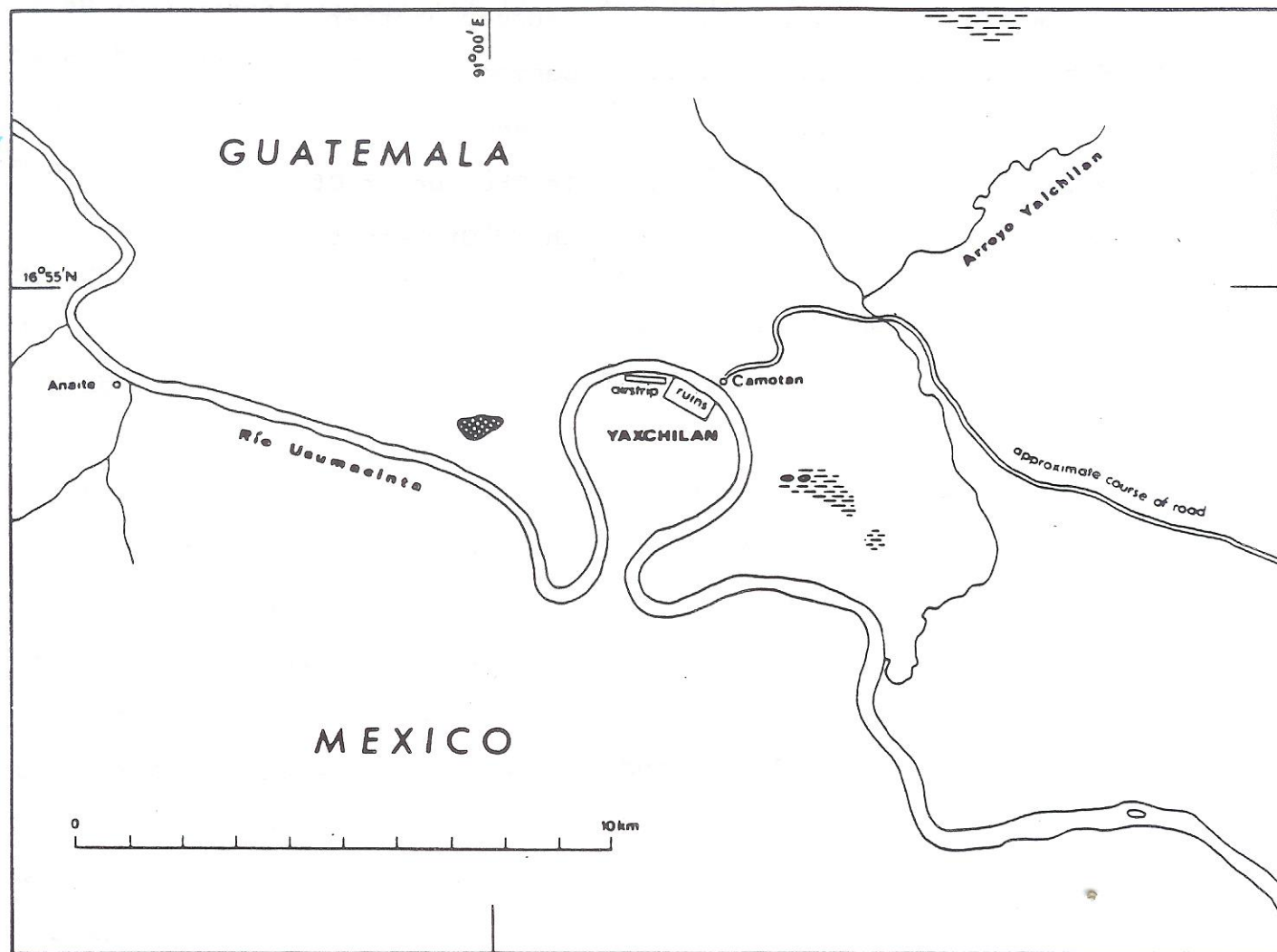
Hasaw Chan.....War Banner
 Hem.....Battle
 Ho.....5
 Hoch'.....To Drill
 Hok'.....To Leave
 H'ok.....Accession
 Hoki.....He Left
 Hom.....To End, To Terminate
 Hoy.....Made Appropriate, Companion, Friend,
 To Dedicate
 Hubi.....To Throw Down
 Hul.....Perforator
 Hulahi.....Since It Arrived
 Hun.....Bark
 Hunal.....Eternal
 Ik'.....Breath, Spirit
 Ikatzi.....Bundle, Office Holder
 Its'ati.....Artist
 Itz'i Uinic.....Younger Brother
 Kab.....Earth
 Kanul.....Guardian
 K'awil.....Nourishment, Substitution, Embodiment
 K'oh.....It Spoke-His Mask
 Kot.....Eagle
 Lah.....To End
 Lakin.....East
 Lehah.....He Witnessed It
 Lok.....Bowl
 Lom.....Spear
 Mac.....To Close

Mats.....Wise Person
 Mi.....0
 Mix Nal.....Underworld God, Location
 Mukah.....Was Buried
 Muk Nal.....Tomb
 Muyal.....Cloudy
 Na.....Mother, First, House
 Nab.....Court
 Nichin.....Child of Father
 Nik.....Flower
 Och.....To Enter, To Become
 Oc Leche.....Vigil For The Fiesta
 Pakal.....Shield
 Pas.....To Open
 Pat.....To Mold Things Of Clay
 Pitsil.....Ballplayer
 Pitzah.....Played Ball
 Sah.....To Fear
 Sahal.....Subordinate Title
 Sahil.....To Leave
 Sahten.....To Extinguish
 Sak.....White
 Sucu Winik.....Older Brother
 Suts.....To End
 Tan.....In The Center of
 Te Tunil.....Stone Stela, Stone Tree
 Ti Ahaw Le.....In Reign
 Tikal.....To Get Drunk
 Ti Yukul.....To Shake

Tok.....Flint
 Tok Pakal.....Metaphor For War
 Tsak.....To Grasp In the Hand, Exorcise, To Conjure
 Tz'ap.....To Plant
 Tz'apah.....To Place Upright
 Tzutz.....To End
 Tub.....Was Tied
 U Bah.....To Go Doing Something
 Uch Chib.....They Drank
 U Huntan.....The Cherished One
 U K'ab.....The Territory
 U K'aba.....Its Name
 U Kabi.....In The Land of, Was Done By
 U Nik Ch'il.....Offspring
 U Sih.....His Birthing Person
 Uti.....It Happened
 Uti Hom.....The Chasm
 U Ts'akah.....There Was A Change
 Way.....To Sleep, Spirit, Companion
 Waybil.....To Bury
 Winik.....Person
 Witz'.....Mountain
 Yahaw.....Vasal Lord
 Yahaw Te.....Lord Of The Tree
 Yal.....Child Of Woman, He Speaks, He Hurles
 Yax.....First
 Yeb.....Step
 Yebal.....Stairway
 Yela.....To Grasp

Yet.....By The Work Of
Yetbal.....Companion
Yichan.....Mother's Brother
Yitan.....Sibling
Yitz'i Winik.....Younger Brother
Yo Kib.....Canyon
Yotot.....House
Yowal.....In The Center Of
Yunen.....Child Of Parent





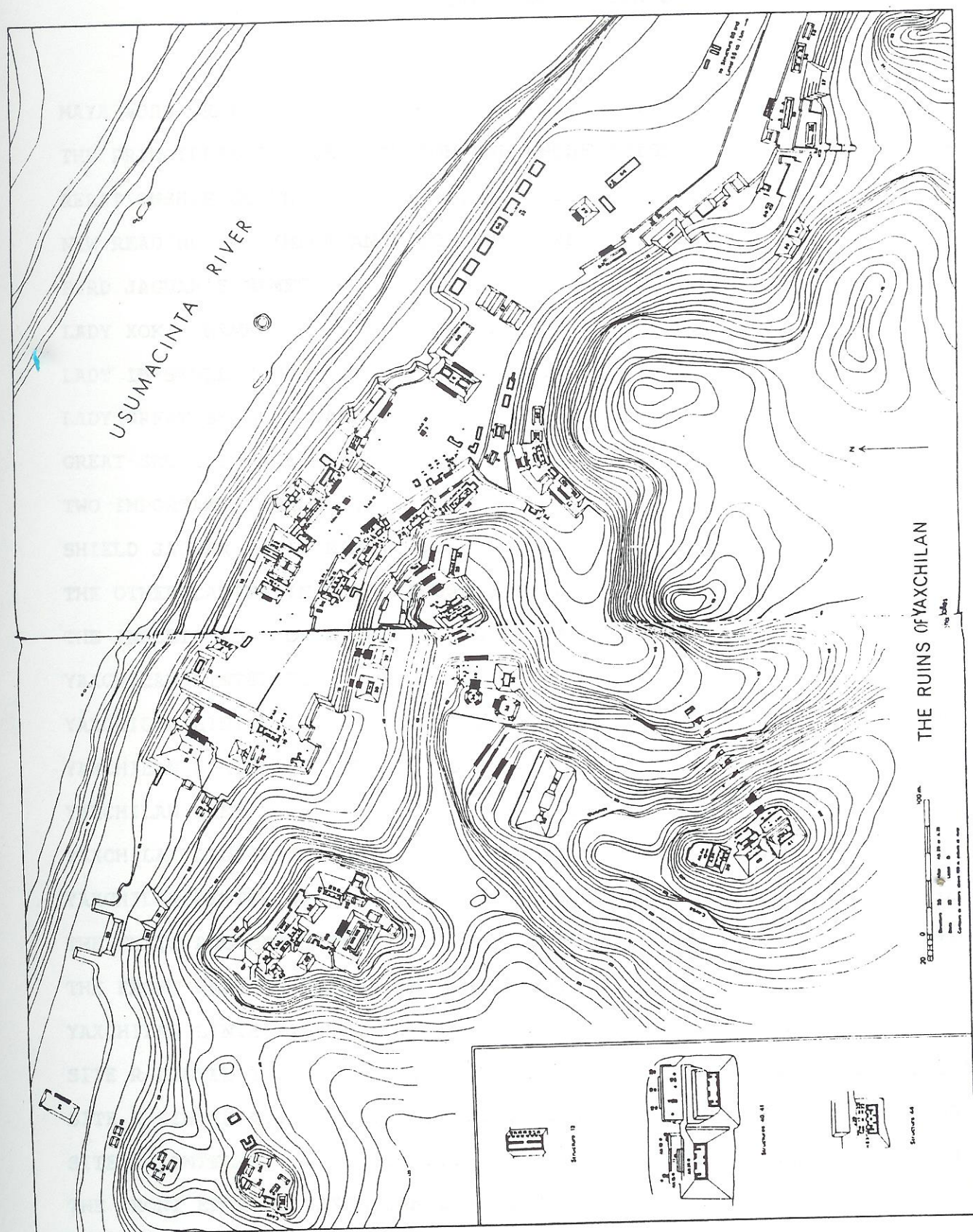


TABLE OF CONTENTS

MAYA WORD ORDER.....	1
THE PRINCIPLES OF SUBSTITUTION AND PHONETICISM.....	16
RELATIONSHIP GLYPHS.....	38
NEW READINGS OF IMPORTANCE TO YAXCHILAN.....	47
BIRD JAGUAR'S NAMES.....	54
LADY XOK'S NAME.....	58
LADY IK-SKULL'S NAME.....	60
LADY GREAT-SKULL'S NAME.....	61
GREAT-SKULL'S NAME.....	63
TWO IMPORTANT SAHALS.....	64
SHIELD JAGUAR III'S NAME.....	65
THE OTHER LADIES IN BIRD JAGUAR'S LIFE.....	66
THE INSCRIPTIONS OF STRUCTURE 23 AT YAXCHILAN.....	67
YAXCHILAN LINTEL 25.....	69
YAXCHILAN LINTEL 27.....	80
YAXCHILAN LINTEL 29 AND LINTEL 30.....	81
YAXCHILAN LINTEL 24.....	84
YAXCHILAN LINTEL 53.....	90
YAXCHILAN LINTEL 32.....	92
THE TEXTS ACCOMPANYING YAXCHILAN LINTEL 25.....	94
THE FRONT PART OF YAXCHILAN LINTEL 23.....	96
YAXCHILAN LINTEL 26.....	99
SITE R LINTEL 1.....	101
SITE R LINTEL 2.....	105
SITE R LINTEL 3.....	108
THE FRONT EDGE OF YAXCHILAN LINTEL 26.....	109
YAXCHILAN LINTEL 23.....	110

THE FLAPSTAFF EVENTS: YAXCHILAN STELA 16.....	113
YAXCHILAN STELA 11.....	116
YAXCHILAN LINTEL 39.....	118
YAXCHILAN LINTEL 14.....	121
YAXCHILAN STELA 35.....	123
STUCCO RELIEF IN YAXCHILAN STRUCTURE 21.....	128
YAXCHILAN STELA 12.....	129
YAXCHILAN LINTEL 27.....	131
YAXCHILAN HIEROGLYPHIC STAIRWAY 2 STEP VII AND OTHER BALLGAME SCENES.....	133
YAXCHILAN STELA 11.....	139
YAXCHILAN LINTEL 33.....	141
YAXCHILAN LINTEL 50.....	144
YAXCHILAN LINTEL 59.....	146
YAXCHILAN LINTEL 28.....	147
PIEDRAS NEGRAS LINTEL 3.....	148
YAXCHILAN STELA 11.....	151
SITE R LINTEL 3.....	153
YAXCHILAN LINTEL 28.....	155
YAXCHILAN HIEROGLYPHIC STAIRWAY 4 STEP II.....	156
YAXCHILAN LINTEL 16.....	158
YAXCHILAN LINTEL 13.....	160
YAXCHILAN LINTEL 17.....	162
THE EVENTS LEGITIMIZING BIRD JAGUAR'S REIGN.....	164
YAXCHILAN STELA 11.....	169
YAXCHILAN STRUCTURE 33.....	173
YAXCHILAN LINTEL 1.....	175
YAXCHILAN STELA 12.....	179
YAXCHILAN LINTEL 30 AND LINTEL 31.....	181
THE LINTELS OF TEMPLE 1 AND TEMPLE 42.....	186

YAXCHILAN LINTEL 42.....	190
YAXCHILAN LINTEL 5.....	193
YAXCHILAN LINTEL 6.....	195
YAXCHILAN LINTEL 43.....	197
YAXCHILAN LINTEL 7.....	200
YAXCHILAN STELA 9.....	202
SITE R LINTEL 5.....	204
YAXCHILAN LINTEL 15.....	206
YAXCHILAN LINTEL 41.....	210
YAXCHILAN LINTEL 8.....	212
YAXCHILAN STRUCTURE 24.....	214
YAXCHILAN LINTEL 28.....	215
YAXCHILAN LINTEL 54.....	217
YAXCHILAN LINTEL 57.....	220
YAXCHILAN LINTEL 58.....	222
YAXCHILAN LINTEL 3.....	223
YAXCHILAN LINTEL 2.....	225
PIEDRAS NEGRAS LINTEL 3.....	228
YAXCHILAN LINTEL 12.....	231
YAXCHILAN STRUCTURE 20.....	233
PIEDRAS NEGRAS LINTEL 3.....	235
PIEDRAS NEGRAS STELA 14.....	238
PIEDRAS NEGRAS LINTEL 3.....	239
PIEDRAS NEGRAS STELA 5.....	242
PIEDRAS NEGRAS LINTEL 3.....	244
SITE R LINTEL 4.....	246
YAXCHILAN LINTEL 9.....	250
INDEX.....	252

SATURDAY MARCH 9, 1991

9:05 A.M.

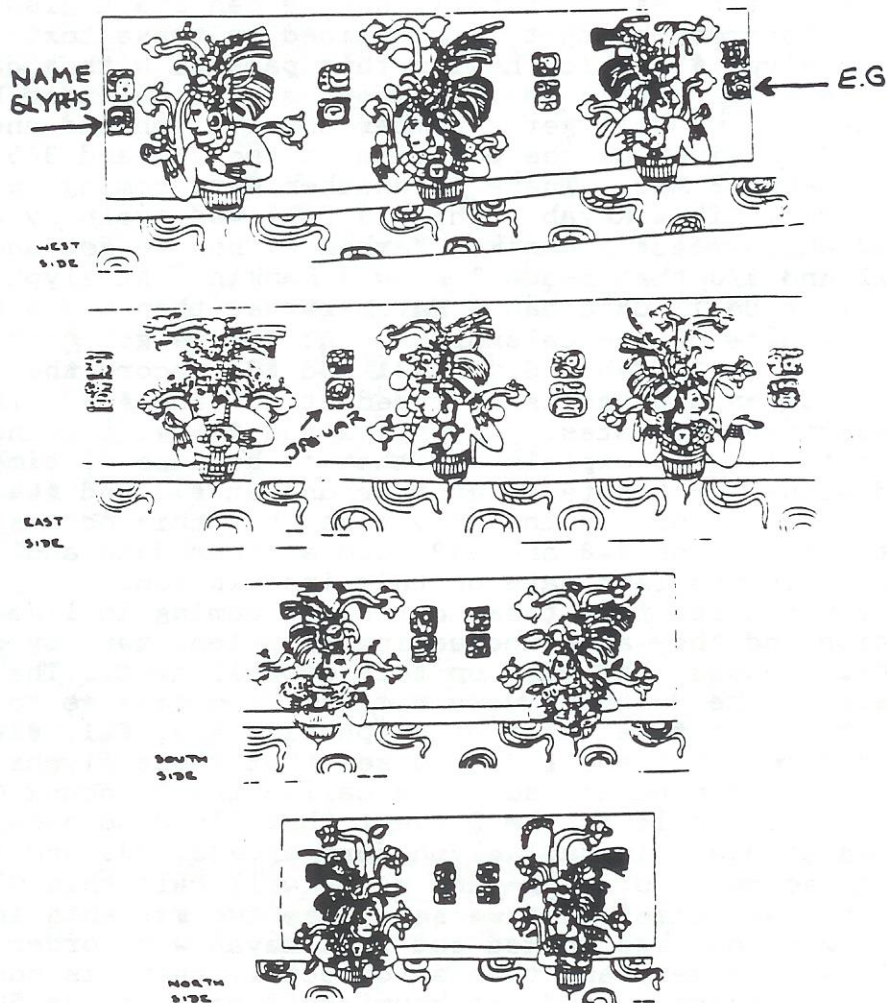
PETER MATHEWS

MAYA WORD ORDER

What I'd like to start out the morning with before Linda starts with phonetics is to look at word order in Mayan clauses. Along the way, I also hope to show you a little bit about the decipherment process of how we can put the historical information contained in these passages together by combining the information from a variety of different sources. This is because any one of these inscriptions only gives us a partial picture.

Now these figures that I will use today come from my old handouts that I use in my courses. The first thing that I'd like to start out with is from the sarcophagus sides themselves because this was really where the historical content was first gleaned from Maya monuments. Heinrich Berlin in 1959 argued that these individuals to him looked like human individuals and not gods or priests (Fig.1).

PALENIQUE : Temple of the Inscriptions. Sarcophagus Sides.



(drawings by Merle Greene Robertson)

Fig.1

He speculated that these glyphs located adjacent to the figures were perhaps Name Glyphs. He had already interpreted some of these glyphs the year before such as these glyphs here as the Palenque Emblem Glyph. He also argued that these glyphs here were perhaps names with the two glyphs to the left of the figure on the west side, with four glyphs for the central figure and with two glyphs to the right of the last figure. So for the first time we had arguments that these were more than just historical individuals portrayed. They were individuals who are named in these texts. This was a very important breakthrough and led to the major paper by Proskouriakoff the year afterwards. In it she documented this fully, using the site of Piedras Negras as her example.

We will now look at the glyphs on the lid of the sarcophagus which are immediately above these figures that I just talked about (Fig.2). I'm going to skip the top two lines of this text and concentrate on the bottom part of this text. The top lines refer to the birth and death of the king of Palenque whose name was Pakal and who was buried in the sarcophagus itself. That's not the main purpose of what I want to talk about here. What I want to show you is how this text can be broken down in a way that we can see the parallel passages, the word order within these passages and finally how we can start gleaning the historical information that is contained in these texts. I'm going to start with glyph #16 which begins this passage with a date. The date is given in this text in what is known as the Calendar Round notation. That means that we will get a number and a glyph and another number and a glyph. This gives us the position in the 260 and 365 day cycles as the day 5 Caban 5 Mac. There is another date coming up in glyph #18 and it reads 7 Cib 4 Kayab. This is followed again by another date in glyph #20 which reads 9 Manik 5 Yaxkin. Then we get another date in glyph #22 and #23 that reads 7 Ahaw 3 Kankin. At glyph #25 we have the day that must be 11 Chicchan 3 Kayab rather than the 4 Kayab that's recorded because of the calendars. At #28 we get another date that's recorded as 2 Eb 20 Ceh. Glyph #31 and #32 record the day as 2 Cimi 14 Mol. 3 Chuen 4 Uayeb is recorded at #37 and #38. Then we get a weird assortment of dates. Glyph #42 and #46 go together for one date and I'm not going to explain why that is because of time constraints. Embedded within that date is another one at #43 and #44 which reads 1 Ahaw 8 Kayab. This is the only time that this occurs in the Maya inscriptions. Glyph #48 and #49 form another date and it reads 13 Cimi 4 Pax which is the last date on this inscription.

So you can see that these dates are coming in like hiccups in this inscription and they are punctuating this long text by starting off the individual clauses that make up this overall text. The next glyph after each of the dates is very similar from passage to passage. You can see it in the first half of glyph #17, #19, #21, #24 (which is in a different form), #26 and #29. You see that these glyphs have a circle with four dots around it, so it is called the Quincunx Glyph in Maya studies or let's call it the Q Event that Floyd Lounsbury first labelled. We see it again in full glyph form at #33, #39 and #45. We have the same glyph as we have in #24 and so we will call this Glyph X. #47 and #50 are the last times that we see these two variants appear in this text. It was long ago worked out that Mayan word order starts off generally with a verb and then an object if there is one followed by the subject. Knorozov and Proskouriakoff back in the 50's and 60's worked out that this word order also goes on in the Maya inscriptions. Since Mayan inscriptions are historical, we get the date first followed by the verb, then the object if there is one followed by the subject of the verb. So it is quite plausible to argue that these glyphs (the

Quincunx and Glyph X) would be the verb (event) going on the date that is between the dates that are recorded.

What we are left with then generally is one glyph, but if there is two glyphs such as in #26 and #27 the last glyph is Berlin's Emblem Glyph which we now read as "The Holy Lord Of Palenque". That means that this glyph functions as a title. The glyph in front of that is going to be the subject of the verb we know from Maya word order in clauses and these were interpreted by various scholars as the name of the person who is the subject of the verb and who is acted upon on that particular date.

PALENQUE : Temple of the Inscriptions. Sarcophagus Lid Edge.

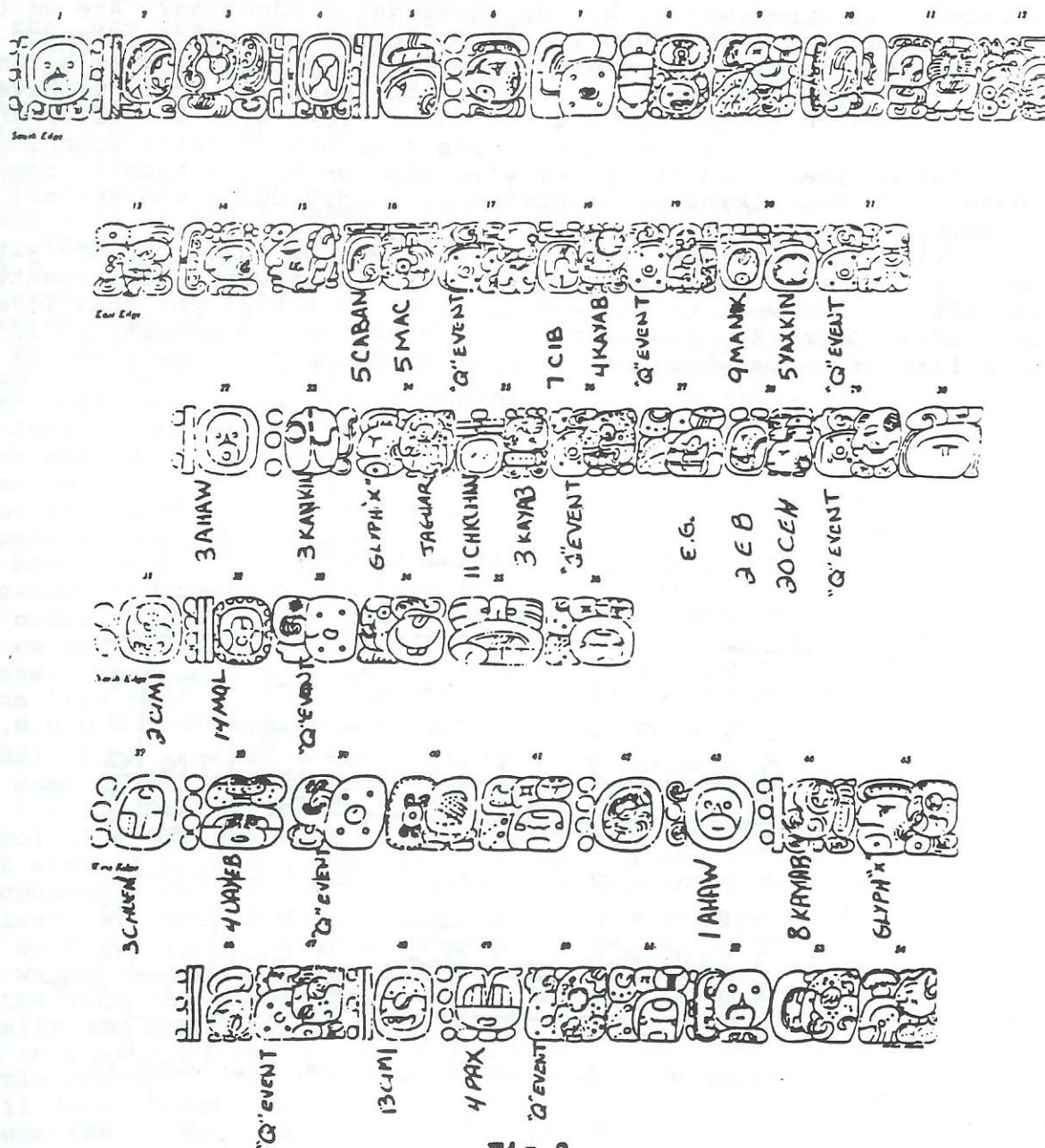


Fig. 2

The interesting thing is that there are correspondences between these Name Glyphs and the Name Glyphs that Berlin identified on the sarcophagus side (refer back to Fig.1). If you look back to the guy on the west side in the third position, you can see a glyph with a weird animal head wrapped up in what looks like an old toothache remedy. You can see this exact glyph in #19 on the sarcophagus lid. At #24 and at #26 you can see a jaguar head and in the middle of the east side of the sarcophagus sides you can see the same glyph referring to the middle figure. In fact, this figure is even wearing the jaguar head in his headdress. Now given that these texts are immediately adjacent to one another in the tomb at Palenque, it is not unreasonable to assume that we are dealing with the same individuals here. The question is really how are these individuals related or how are they being linked to one another? In other words, how do these dates function? Are we talking about dates strung out over a long period of historical time or are we talking about a tightly compacted series of dates all over a ten, twenty or fifty year span? Just from the basis of this, we have very little evidence to go on. Both of these views were initially argued for. One view is that we have a long sequence of dates spanning hundreds of years and the other view that we have a tightly compacted bunch of dates talking about historical individuals who are all contemporaneous.

Well, there is one clue as to what may be going on here with the dates. This was all worked out by Floyd Lounsbury almost twenty years ago (Fig.3) and what he did was to focus on the glyphs that I've labeled as Glyph X. Remember, these were the two exceptions in the long list of verbs where we normally have the Quincunx glyph as verbs.

9.8.9.13.0	8 Ahaw	13 Pop	603	
9.12.11.5.18	6 Etz'imb	11 Yax	683	
9.4.10.4.17	5 Caban	5 Mac	524	Q
9.6.11.0.16	7 Cib	4 Kayab	565	Q
9.6.16.10.7	9 Manik	5 Yaxkin	570	Q
9.7.0.0.0	7 Ahaw	3 Kankin	573	X ←
9.7.9.5.5	11 Chichen	3 Kayab	582	Q
9.8.11.6.12	2 Eb	20 Cah	604	Q
9.8.13.4.6	2 Cimi	14 Mol	612	Q
9.8.18.14.11	3 Chuen	4 Uayeb	611	Q
9.10.0.0.0	1 Ahaw	18 Kayab	633	X ←
9.10.7.13.5	4 Chichen	13 Yax	640	Q
9.10.10.1.6	13 Cimi	4 Pax	642	Q

Fig.3

Now the interesting thing is (Fig.3 which shows the Long Count dates as they are transcribed, with the circled part being the years A.D. if that is the way that you prefer to work on them) that the X Events are the two dates that occur with the day Ahaw in the 260 Day Cycle. Now the day (Ahaw) is the day that ends major Period Endings (the end of 20 year periods), so it was plausible to think of these dates (or at least to test out this hypothesis) that these two X Events dates may refer to Period Ending dates. And indeed 7 Ahaw 3 Kankin and 1 Ahaw 8 Kayab are what are known as Katun Ending Dates. These were very important dates to the Maya in which we have no real analogue to compare. So you can see that 9.7.0.0.0 in the Long Count is 7 Ahaw 3 Kankin (the first of these two dates) and 9.10.0.0.0 1 Ahaw 8 Kayab is the second of these. Now when you get this kind of coincidence in Maya texts you don't really need to be in any doubt that they are talking indeed about Period Ending Dates in these two incidences. So with that one step, we have now pegged two of these dates in absolute time. The first being in the year 573 A.D. and the second being 633 A.D.. That means that we would logically like to see the dates in between these two as intermediate in time, with the dates occurring earlier as earlier in time and with the dates occurring later as in later in time. That is what I have done in Fig.3.

This table starts out with us placing the first date that we're dealing with or the 5 Caban 5 Mac at A.D. 524. The next one at 565 A.D.. Then 570 A.D. with the next one being the Period Ending Date at 573 A.D.. Then we continue with 582 A.D., 604 A.D. and 612 A.D.. The only exception in this list is this one here which is a year earlier otherwise they are all going later in time. Then we get 633 A.D., 640 A.D. and 642 A.D.. Thus far this is only one hypothesis, but it seems a good working hypothesis because we have good clues on these two X Events that seem to be Period Endings pegged in these years.

Just to summarize, the word order of these very terse statements begins with a date, a verb, and a name; a date, a verb and a name and so on. And we only get two categories of verbs. One of which is a Period Ending and the other is this Q Event. Then we get the names of the people who are portrayed on the sarcophagus down below.

Now I would like a brief aside before I get back to that historical information and turn to a text with a slightly more complex word order (Fig.4). The text that we just looked at is rarer than the text we are about to look at in how it composes its sentences and clauses. This is the Tablet of the 96 Glyphs and the inscription begins like most of the others with a Calendar Round Date. The date is 9.11.0.0.0 12 Ahaw 8 Coh (A1,B1) and it was the end of 11 Katuns (A2,B2) which indicates the 9.11.0.0.0. part of the Long Count Date. This date in our calendar is around 652 A.D.. We then get a statement that I still believe reads "in the land of", but if not, "under the control of" (A3) the king who is called Lord Pakal (B3). He was a great king of Palenque and also the one who was buried in the sarcophagus. We then have a title that reads "He was a man of 5 temples" (A4) and he was the "Holy Lord of Palenque" (B4).

So far then, we have a somewhat larger statement than the passages that we saw before, but in exactly the same order. We get a date. We get the verb and we get the name of the actor for that verb. What we normally get then in Maya hieroglyphic texts is a link between that date in that passage in time and the next passage to come up and that's exactly what we have in the next passage. It begins by saying that "it was 11 days 1 month (A5) and 2 years (B5) and then it happened (A6) 9 Chuen (B6) 9 Mac" (A7). We then get another verb that states that "something happened" and in this case it was a "Censing Event" (B7)

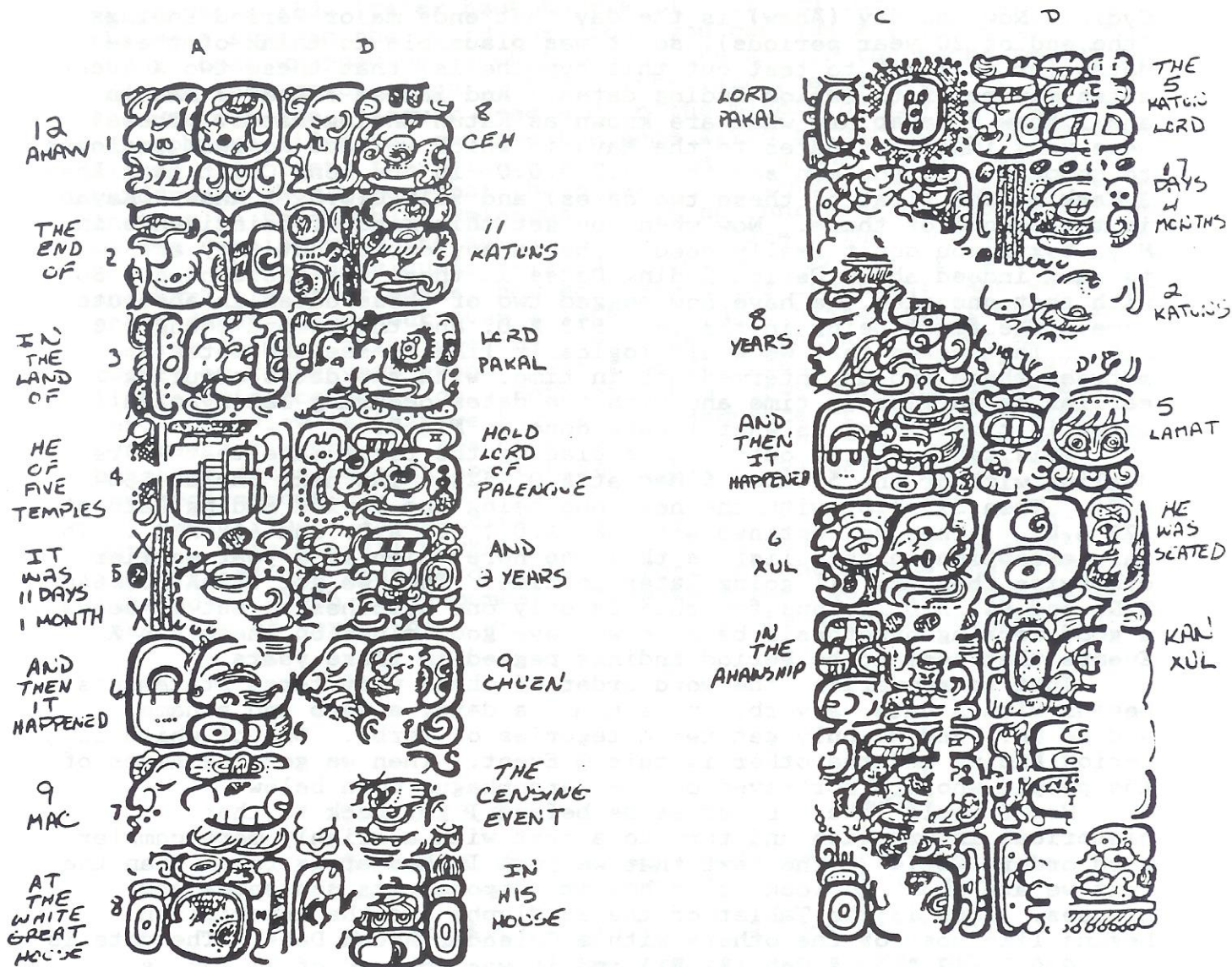


Fig. 4

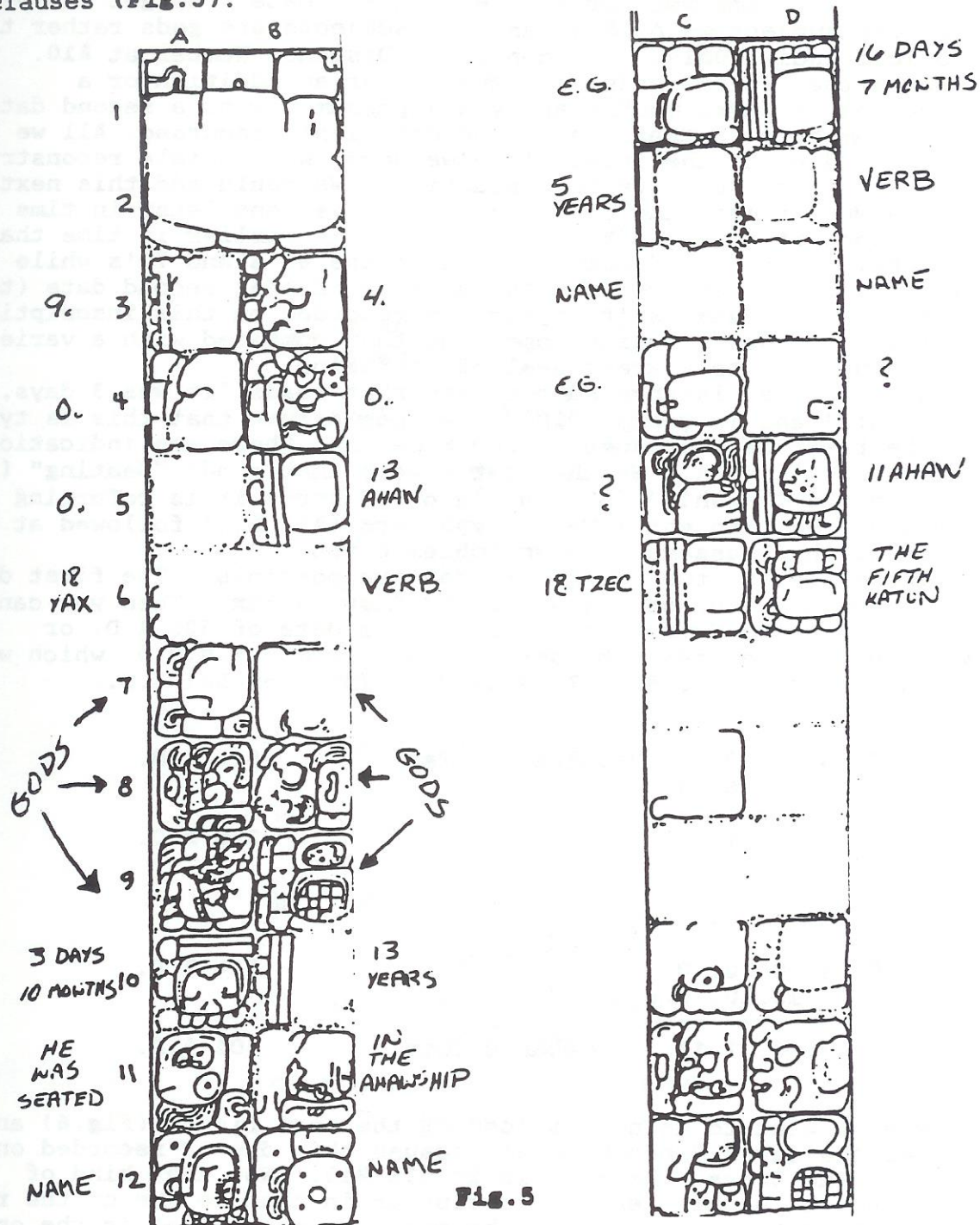
which took place in "The White Great House" (A8). This is the name of House E, the central house in the Palace complex at Palenque. The text then goes on to say "In His House" (B8) Pakal (C1), the "Five Katun Lord" (D1).

We will now go forward to another date, but again this date is linked by a Distance Number of 17 days 4 months (D2) 8 years (C3) and 2 katuns (D3). So we are going forward about another 42 years to get

another date that is named here as 5 Lamat (D4) 6 Xul (C5). The verb in this case is "He Was Seated (D5) In The Ahawship" (C6) and he is named here in (D6) with the "Toothache Glyph".

I don't want to go any further in this text because my point was just to show you that this text has a slightly more complex word order because we get the preceeding passage linked to the subsequent one with these intervals of days and months that are called Distance Numbers. This really forms the chronological matrix from which we derive all of the historical information in terms of the dates of the various events going on in these dynastic sequences.

Now I want to show you another way of tying in different sentences and clauses (Fig.5).



The East Tablet from the Temple of the Inscriptions is a bit weathered, but can today be totally reconstructed because the syntax is so parallel from one passage to another. The date begins this text and runs all the way down to here A6 B6 given in Long Count notation. The date is 9 (A3). 4 (B3). 0 (A4). 0 (B4). 0 (A5). This date tells how much time has elapsed since the beginning of time. We then get the position of the day in the 260 Day Cycle, 13 Ahaw (B5) and we can reconstruct the 365 Day Cycle date as 18 Yax (A6). We then get the verb (B6) followed by the subject (which I will not get into) named here as the gods. The point that I want to make here is that we have again the very same word order. We get the date. We get the verb and we get the subject. In this case the subjects are gods rather than historical individuals. We then get a Distance Number at A10. This indicates that we are going to have either an addition or a subtraction of days, months and years presumably to a second date. The problem here is that the second date isn't recorded. All we have is the first date and the interval, so we have two possible reconstructions that we can make to solve this equation. We could add this next Distance Number onto the previous date to get one later in time or we can subtract it to get a second date that is earlier in time than the first one. This caused much trouble in the 60's and 70's while trying to work out this date because the absence of that second date (the fact that the second date isn't physically recorded on this inscription) left both of those solutions open and that combined with a variety of other things led to a great deal of confusion.

So we get a Distance Number here that reads "It was 3 days, 10 months (A10) and 13 years (B10)". We can assume that this is tying into the first date because we now know that there are indications as to which way it goes. We then get a verb that reads "Seating" (A11), again "In the Ahawship" (B11) or in other words it is referring to the accession. We then get a Name Glyph here (A12 B12) followed at C1 with the end of this passage with an Emblem Glyph.

These are the two equations that are possible. The first date is in the year 514 A.D. or 9.4.0.0.0 13 Ahaw 18 Yax. Then you can either add that Distance Number to it to reach a date of 528 A.D. or 9.4.13.10.3 or you can subtract the date from 9.4.0.0.0. which will give you the date 9.3.6.7.17 5 Caban 0 Zotz' or 501 A.D..

9. 4. 0. 0. 0	13 Ahaw 18 Yax	514 A.D.
+ 13. 6. 3		

9. 4. 13.10.3		528 A.D.

9. 4. 0. 0. 0		514 A.D.
- 13.10. 3		

9. 3. 6. 7.17	5 Caban 0 Zotz'	501 A.D.

What I want to do now is look at the next figure (Fig.6) and remember the day 5 Caban 0 Zotz' because this day is recorded on the Tablet of the Cross. Here it is at S12 R13. Now that kind of coincidence is usually enough to clue us in that we are on the right track. It is that solution on the previous panel that is the one that

we should focus on. There are 18,980 different possibilities for the combination of these dates in the Maya Calendar Round notation. So the odds of having this number repeat by chance at Palenque is rather remote.

	R	S	T	U	
	17 DAYS 4 MONTHS				1 2 YEARS
	2 KATUN'S				2 SINCE THE BIRTH
	AND THEN				3 HE BECAME KING
	NAME				4 NAME
	NAME				5 1 IMIX
7	4 ZIP				6
8	17 DAYS 7 MONTHS				16 YEARS
9	1 KATUN				SINCE HE WAS BORN
10	5 AHAW				3 TZEC
11	NAME				AND THEN
12	HE BECAME KING				5 CABAN
13	0 ZOTZ				IT WAS 16 DAYS 6 MONTHS
14	1 YEARS				1 KATUN
15	SINCE THE BIRTH				OF KAN XUL
16	UNTIL				HE BECAME KING
17	5 KAN				2 KAYAB

Fig. 6

This inscription again has another variant of Mayan syntax and it also gave us much trouble until Linda Schele and Floyd Lounsbury worked it out in the mid 70's. The passage that we are going to deal with runs from R8 S8 to S12 R13. This passage begins with a Distance Number of 17 days, 7 months (R8) 16 years (S8) and 1 Katun (R9) "Since He Was Born" (S9). Then we get a Calendar Round Date of 5 Ahaw (R10) 3 Tzec (S10) followed by a name (R11) "And Then" (S11) the verb "He Became King" (R12) 5 Caban (S12) 0 Zotz' (R13).

So in this passage, you can see that we have a very different word order or syntax here and this is one of the reasons why this inscription gave us so many problems until Linda Schele worked it out. Even though it has a very different word order, the elements are all there. We have a Distance Number leading forward from one date to another with both dates recorded. We get two verbs as we might expect because we have two dates. We only get one name, so we may conclude that the name is the subject of both of these verbs.

Now the calendrics are here. The day is 5 Ahaw 3 Tzec (465 A.D.) and if we go forward by 1.16.7.17 we will reach the date 5 Caban 0 Zotz' in the year 501 A.D..

9.	1.	10.	0.	0	5 Ahaw 3 Tzec	465 A.D.
+	1.	16.	7.	17		

9.	3.	6.	7.	17	5 Caban 0 Zotz'	501 A.D.

It is these two dates (5 Caban 0 Zotz') that are the same from one tablet to the next. In fact, this was one of the implied possibilities from the previous text (The Tablet of the Inscriptions).

Let me now try and continue the story that I began earlier on the next passage from the Temple of the Inscriptions (Fig.5). It begins with a Distance Number of 16 days, 7 months (D1) and 5 years (C2). You can then see that a lot of the material is eroded from the tablet, but it would be plausible to expect a verb here (D2) and a name probably in here (C3 D3). We can see that we have a Palenque Emblem Glyph here (C4) and thus that passage is somewhat now reconstructed. This is followed by two more weathered glyphs here (D4,C5) and then a Calendar Round date of 11 Ahaw (D5) 18 Tzec(C6) and then it says here (D6) "The Fifth Katun". Now this is just twenty years after the date that we just looked at on this tablet in the year 534 A.D.. The date recorded by the Calendar Round is 9.5.0.0.0 11 Ahaw 18 Tzec and the Distance Number is 5.7.16. In the passage before we had to subtract that number from the Period Ending Date and if we do that here we get the date 9.4.14.10.4 5 Kan 12 Kayab.

9.	5.	0.	0.	0	11 Ahaw 18 Tzec
-	5.	7.	16		

9.	4.	14.	10.	4	5 Kan 12 Kayab

So we can work that out as the calendrics for this badly weathered passage and even though we can not glean a lot of other information out of there we can at least postulate that this may be the possible calendric structure of this passage. 5 Kan 12 Kayab would be the earlier of the two dates linked by that Distance Number.

Let's now go back to the Temple of the Cross (Fig.6). In the very next passage on this tablet we get 5 Kan 12 Kayab (R17 S17) which looks

like we may be on the right track. The next passage which starts up above and ends on the 5 Kan 12 Kayab runs from S13 down to S17. This passage reads "It was 16 days, 6 months (S13), 19 years (R14) and 1 Katun (S14) since the birth (R15) of Toothache (S15) until (R16) the accession (S16) on 5 Kan (R17) 12 Kayab (S17)". So here we have only one date recorded, a Distance Number, two different events and one subject. So we have to postulate what the second of these two dates is by subtracting or adding to the 5 Kan 12 Kayab to reach the other date. It is only implied by the linkage to that Distance Number.

The next passage runs from T1 U1 and runs down to T6 U6. It has a similar structure again beginning with a Distance Number and ending with a date, which is not the normal way the Maya usually record their texts, but it is consistent in this tablet anyway. We begin with a Distance Number of 17 days, 4 months (T1), 2 years (U1) and 2 katuns (T2) "Since the Birth (U2) and then (T3) He became king (U3)". The next three glyphs are names (T4,U4,T5) followed by the Calendar Round Date of 1 Imix (U5) & Zip (T6). Here are the calendrics:

9. 6. 11. 5. 1	1 Imix & Zip	565 A.D.
- 2. 2. 4.17		

9. 4. 9. 0. 4	7 Kan 17 Mol	523 A.D.

This is the date that is implied by the linkage of this date to the Distance Number. The earlier of these two days must, as Proskouriakoff postulated back in 1960, be recording the birth of this ruler (U2, S9, and at R15). This consistently goes with the earlier of the two paired events or the two paired dates. So in the year 523 A.D. this individual who is named in these three glyphs (T4 U4 T5) was born and in the year 565 A.D. he became king. They are also recorded in this tablet (Temple of the Inscriptions) and we get the other information that is recorded on the sarcophagus lid. The individual named "Toothache" is recorded on the Tablet of the Cross at S15 and what we have there is his birthday recorded and his accession recorded. His accession is recorded here at S16 with the date 5 Kan (R17) 12 Kayab (S17) or 9.4.14.10.4 (528 A.D.) and his birth occurred 39 years earlier in 490 A.D. or 9.2.15.3.8.

So what we have if we put all three of these monuments together (Tablet of the Cross, Temple of the Inscriptions-East Panel, Sarcophagus Lid) is the complete picture. If we only look at one of these monuments we only get a partial biographical sketch of them, but when we put all of these together we get their birthday, their accession date and their death date recorded. So now I've given away what the event is recorded on Glyph Q. The birth date is recorded in the year 490 A.D. as recorded on the Tablet of the Cross. The accession is recorded as 528 A.D. and the Q Event called "Toothache" was the year 565 A.D. which is somewhat later after he was ruling for about 40 years. On the Tablet of the Inscriptions we get the accession date repeated and tied into Period Ending Dates that are recording the absolute time since Maya time began. So by putting all of this together, we can see the overall matrix and draw up the major life events of the various Maya rulers.

The next several figures demonstrate this principle of putting several inscriptions together to see the basic matrix of how this works. We will begin with "Toothache" or Kan-Xul I as he is called (Fig.7) and you can see that I have taken out various passages at Palenque that refer to this ruler. He is named here at S15 (T. Cross), here at P4 (T. Sun), here at #19 (Sarc. Lid) and finally, he is

portrayed on the side of the sarcophagus.

Kan-Xul I

birth	9. 2.15. 3. 8	12 Lamat 6 Uo	TC
heir-designation?	9. 3. 1.15. 0	12 Ahau 8 Ceh	TS
accession	9. 4.14.10. 4	5 Kan 12 Kayab	TC TI
death	9. 6.11. 0.16	7 C1b 4 Kayab	Sarc

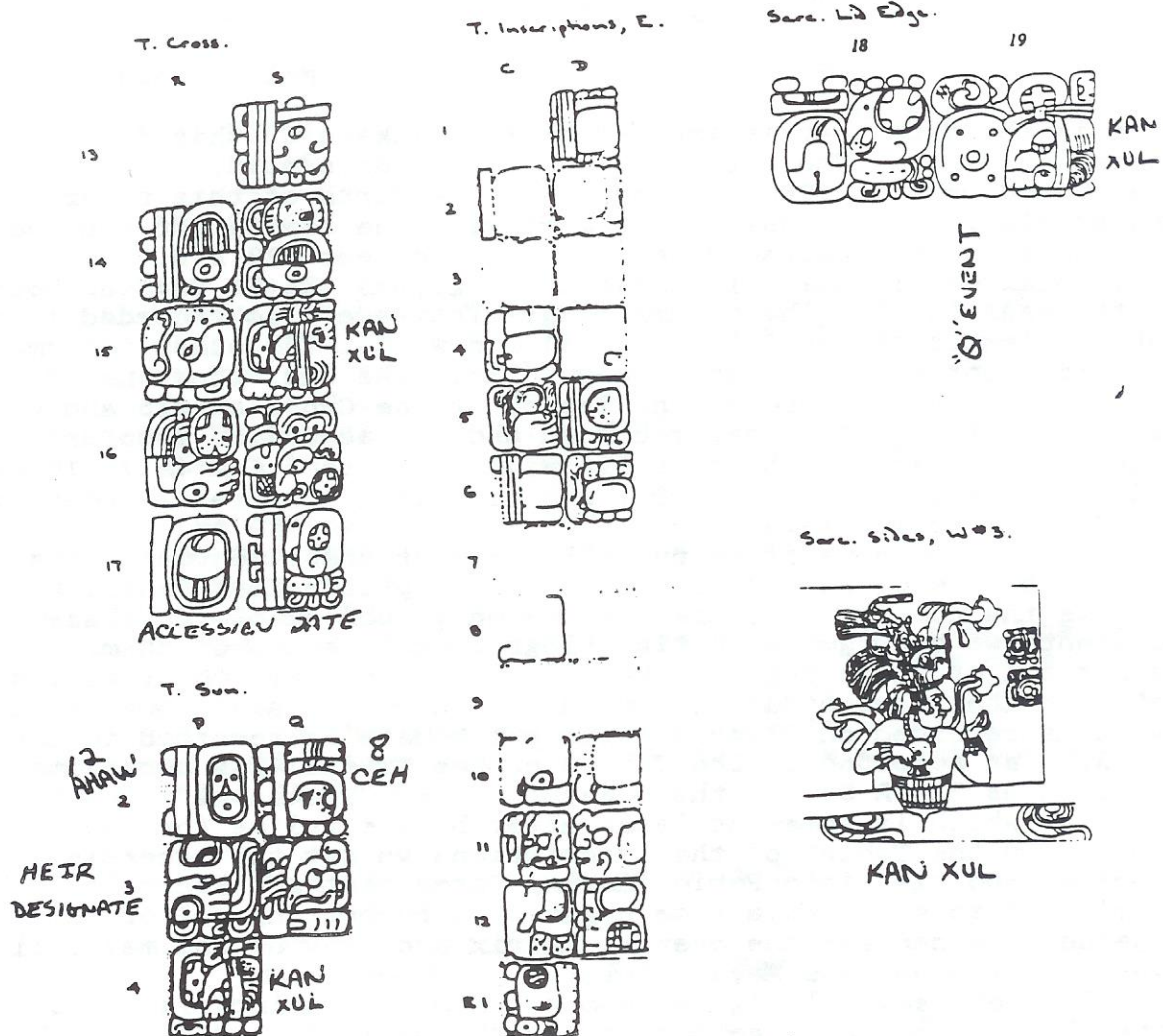


Fig. 7

Here is his accession date in 528 A.D.. His birth is only recorded here by a Distance Number linked to his accession and that is in the year 490 A.D.. He died in the year 565 A.D. as recorded on the Sarcophagus Lid. So you can see that Kan-Xul I lived for 75 years. Now the one thing that I haven't done is explain what this Q Event verb is. It is the death date and it was worked out by Floyd Lounsbury in 1974. This is perfectly appropriate because this is the text that runs around the edge of the sarcophagus deep in the tomb in the Temple of the Inscriptions. Remember that these Q Events, as we first labeled them, just repeat with different persons, one after another around the lid of the sarcophagus. What the monument is talking about is the death dates of the various ancestors of the man who was finally buried in that tomb. There is one more reference to Kan-Xul I in the Tablet of the Sun in an event that can be tied into other dates on the Tablet of the Sun when he was about 6 years old in the year 496 A.D.. This is the date as recorded in the Calendar Round notation (P2 Q2) with the Long Count Date of 9.3.1.15.0 12 Ahaw 8 Ceh. This glyph following, which by word order we would expect to be a verb is related to the glyph for accession (P3). This is Linda Schele's discovery, and it is referring to the designation of Kan-Xul I when he was 6 years old as Heir Designate of Palenque. So we now have one more life event from his life. He was born in 490 A.D. and he is officially designated as heir in the year 496 A.D. when he was just 6 years old. He accedes to the throne when his father dies in the year 528 A.D. and he finally dies at the age of 75 in the year 565 A.D..

Now that much so far looks reasonably neat and straightforward, but the point is how do all of these things fit into one another? Fig.8 will show the next passages in each of these three monuments that I have been looking at. So the next Q Event is recorded here on the Sarcophagus Lid in glyph #20. The date is 9 Manik 5 Yaxkin and that is the date 9.6.16.10.7 or 570 A.D..

On the Tablet of the Cross, the next passage is 1 Imix (U5) 4 Zip (T6) as the only date recorded. This is 9.6.11.5.1 or 565 A.D. and the Tablet of the Cross talks about a man named here (T5). This passage states that he was about 42 years old or 17 days, 4 months (T1), 2 years (U1) and 2 katuns (T2) old "Since He Was Born" (U2) "Until (T3) He Became King" (U3) and his name is recorded in the next three glyphs (T4, U4, T5). So this text gives his accession date recorded explicitly and it gives his age at accession, so we can reconstruct his birthday. Those dates are 565 and 523 A.D. respectively. So he was about 46 years old when he died and he only in fact, ruled for about four years before he died. He is portrayed on the Sarcophagus side and he is named to the left of his portrait. His name has various variants, but his personal name is here (T5) and prominent in it is the "cauac glyph". In the Temple of the Inscriptions we get his name written with two other glyphs (G7 H7). These two glyphs are the same as T4 U4 in the Tablet of the Cross. On the Tablet of the Inscriptions the tablet is tying into one of these Distance Numbers, but rather than saying he was so old or it was so long since he was born until he became king, the word order in this panel says, "It was so much time, in this case 19 days (H4), 12 months (G5) and 1 year (H5), "Since He Was Seated (G6) In The Ahawship" (H6) Chaacal II (G7, H7) "Until" (G8) the Period Ending Date of 9 Ahaw (H8) 18 Muan (G9). Now the calendrics there, goes like this:

9. 6. 11. 5. 1	1 Imix 4 Zip	565 A.D.
+ 1.12.19		

9. 6. 13. 0. 0	9 Ahaw 13 Muan	

Chaacal II

birth	9. 4. 9. 0. 4	7 Kan	17 Mol	TC	
accession	9. 6.11. 5. 1	1 Imix	4 Zip	TC	TI
death	9. 6.16.10. 7	9 Manik	5 Yaxkin		Sarc



So we have the same information being recorded or partial information being recorded in three very different ways in the syntax of these passages. In the Temple of the Cross we have the birth date tied into the accession date of these rulers. In the Tablet of the Inscriptions we have the accession date tied into the first major Period Ending event that the ruler celebrated. In this case, it was the end of 13 tuns. Most of the others were the end of a katun. Finally on the lid of the sarcophagus we have the death date of the rulers and in some cases we get their portraits carved, over 100 years later, on the side of the sarcophagus itself with a very brief name caption.

Now finally what I'd like to do is put these together so that you can see how these combine. If we look back at Fig.7, we will remember that Kan-Xul's death was in the year 565 A.D. and the Long Count date of that we have calculated to be 9.6.11.0.16. Well the next ruler should be the next in time so let's check to see what's going on here. Notice that Chaacal II's accession is on 9.6.11.5.1 also in the year 565 A.D. and those dates are about 85 days apart since the death of Kan-Xul I. So this is not just that we can put these together, but when we put each of these individual reigns together we see that they fit very nicely together. The death of one ruler immediately precedes the accession of the next and the death of that ruler immediately precedes the next and so on. What we have by combining all of this information from the various tablets and by putting all of this information together in a sequence, is a very long dynastic sequence for the Early Classic kings of Palenque leading up to and including the great king Pakal. Pakal is responsible for having the Tablet of the Inscriptions and the Sarcophagus commissioned. His son was the one who commissioned the Tablet of the Cross and gave us the other information about the birth dates.

I've gone through this very fast and I hope that I haven't totally confused all of you. My main point in this was actually to show the word order, which is usually date, verb and subject in these passages. This is what Linda Schele will be going over in her talks this weekend. We also get variants that are linked together by dates in many cases and because of that some of the information is redundant. So not always will you get both dates and the linking Distance Number recorded and you will have to figure out what the second date was.

BREAK 10:15 A.M.

**THE END OF PETER MATHEWS
LECTURE**

**LINDA SCHELE
10:30 A.M.**





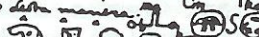
THE PRINCIPLES OF SUBSTITUTION AND PHONETICISM

Peter explained to you how to read these passages; I'm going to explain to you how to spell them! Now once upon a time 15 years ago when this workshop first began, the idea of the workshop was to really try and teach people how to read the glyphs. Remember, at this time there were only perhaps five or six people in the entire world who understood what was going on with the glyphs and the workshop was viewed as a method to explain to people what we had learned. Well, that worked for about the first five years or so and then many of the people who are sitting in this room today complained that it all made sense when they heard me do it, but by the time they left this room it fell out their ears in large dribbles. So they asked for another kind of experience in which they could reinforce what happened in the workshop so the Advanced Seminar started. Now in actuality, if you want to learn how to read these in a practical way, you go to the Advanced Seminar now. There are seven days in which all of the old hands, who are very good at this now, help us explain to everybody on a one-to-one basis. So that ought to be called the workshop and this called the Advanced Seminar, but we're stuck with the name. What I try to do now, partially to keep myself sane so that I don't go insane, is I now work with a particular site that I choose to focus on. Last year it was Tikal. The year before it was Copan and this year it is Yaxchilan. That means for a lot of you, who are raw beginners, this is going to be very fast and very confusing and very baffling. When you learn a new cultural system and a new writing system that's an inevitable state. If I teach the guys in here who don't know anything then we will be sitting here for the next six months until I get off the calendar before I go to verbs. So I'm not going to do that. I'm going to let you learn about the logic of how the decipherment goes by observing it in process.

There are people out here in the audience who on many of the questions that we'll be dealing with know far more about them than I do. We have some of the best Mayan linguists in the field out in the audience. We have epigraphers here who are German, Australian and even a Guatemalan who have worked with this stuff just as much as I have, if not more so. So what we started last year here was a dialogue between people in the audience and me up here on stage. This means that a lot of the first half of the workbook I am not going to specifically go over. The first part of the workbook for the old hands, as you have noticed, has been totally reorganized this year after I got sick. I am going to go over the particular parts of the notebook which relate directly and specifically to the Yaxchilan material and the rest of it you can just get by reading.

The first thing that I want to do, since Peter just showed you how the syntax worked is start out with a little bit on how the Maya spell. I'm going to show one, maybe two, particular kinds of spelling and talk about the principles of phoneticism and then we will go from there. Peter last night, talked to you about Landa's so called alphabet and how valuable it was to Knorozov and to other people, who have worked with the phoneticism, the initial consonants. Peter Mathews and myself in the early 70's, having no particular opinion on the argument for phoneticism, began reading Thompson and Proskouriakoff and came to the decision that there was no phoneticism in these inscriptions. So I came in convinced that there was no principle of phoneticism at work here. Quickly, with Floyd Lounsbury, Peter and other people who were

In the substitution patterns of the glyphic systems 90-95% of them that are now known (well, all of them but one) is a phonetic substitution. So as a working proposition in the attempts to decipher the writing system, it's better to start out with the premise that if you find a good substitution, that substitution is going to be phonetic. Now what I'm going to do is show you how two of these substitution patterns work and show you how they generate readings. Remember, we have a set of syllable signs that we start out with. Now what is a syllable sign? A syllable sign is a sign that represents the sound of a consonant plus a vowel. That is the way that Knorozov proposed that the writing system worked and in fact, the way most of the spellings that have been documented in things like Landa show how the system operated. They did not spell with an alphabetic system like we use.

des les parties d'ice. y aussi viene a Seguir un refinitivo como
se pobra son en el siguiente exemplo. Le, qu'on desir
y cesser son de, para escririre la son des caracterys amiables
les mettons des So. a sçavoir que son des lettres le sçavoir
elles courtes finissant a la expiration de la fl. le sçavoir,
que entre de si realy y en cete son hienent amyt si est de si
qu'on entre elles de son amicitie. Exemple. 
despues al cato la poyon la pause juste. fl. que qu'on desir
agrar pour la hater. tins a. h. entre de si le poyon elle al
de principio con a. y al cato desta manera.  Tambien
le escriuim a poyon de la son y otra ma  ma y
no poyon aqui ni reuena dello sino por las mientes a sçavoir
de las mas d'ice gentes. Morriah qu'on desir no qu'on elle
le escriuim a poyon desta manera. 
Siguel se en a, b, c 

De las letras que aqui faltan en esta lengua viene otras muchas de la - nuestra para otras cosas q las ha menester y ya no usan para nada de los sus caracteres espoualmente la g y la m q an aprendido los nros

17

From Landa, we turn to our friend Knorozov (Fig.10) who is pictured here.

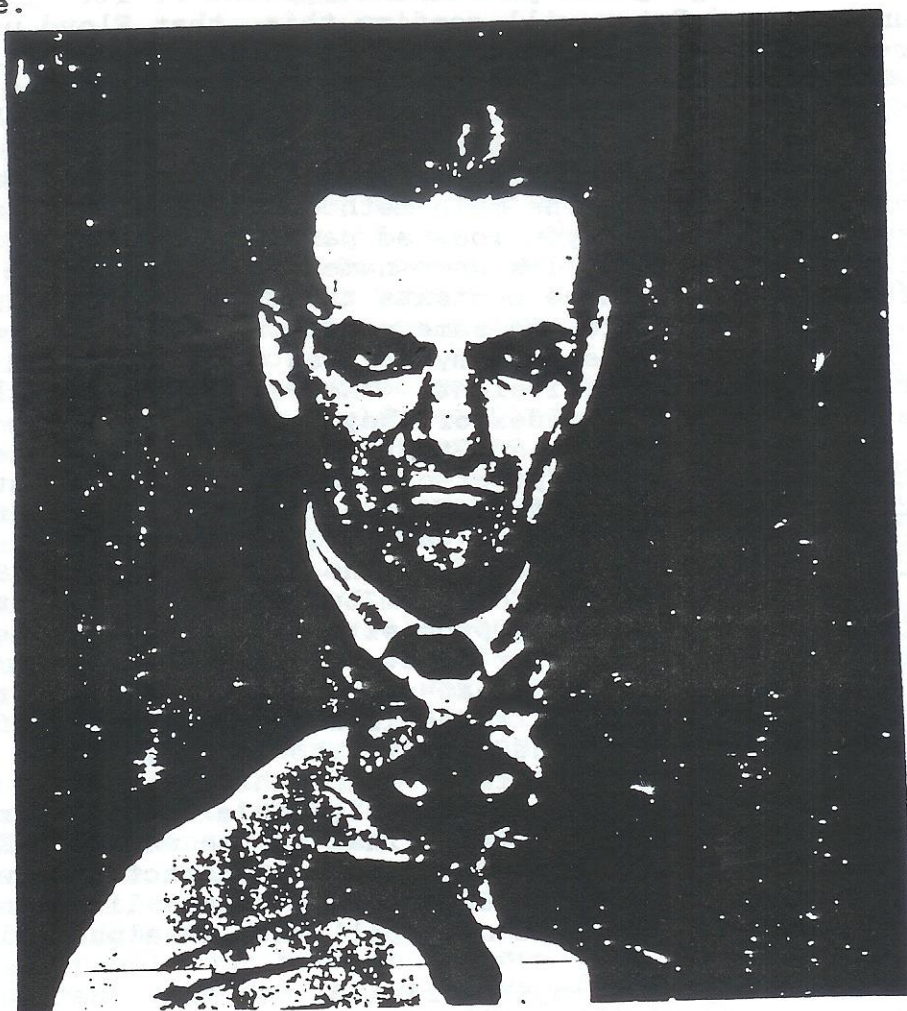


Fig.10

Now in the writing system there are basically three kinds of signs that are used. One kind of sign is called a logograph. You will often see in the literature, see inexperienced people use the word pictograph for logograph. Pictograph is not the correct way of talking about it. A pictograph is actually a sign which represents a word by making a picture of the object that the word represents and there are pictographic signs, but not all logographs are pictographs. A logograph is a sign that represents a whole word. The second kind of sign is a syllable sign. A syllable sign represents the combination of a vowel plus a consonant or I think of it as, a couple of signs that we will see that represent vowels. My linguist friends tell me that there's really a glottal stop in front of that vowel, so that vowel is recorded with a glottal mark like this ?a.

This is a logograph for the word earth: Kab (Fig.11). This is the syllabic spelling of it with the sign for ka over the sign for ba. There is no difference in the way the two signs read in their meaning or their function within information transfer within a text. Now the third kind of sign is called a Semantic Determinative. That is a stupid word that comes from cuneiform that Floyd Lounsbury borrowed.

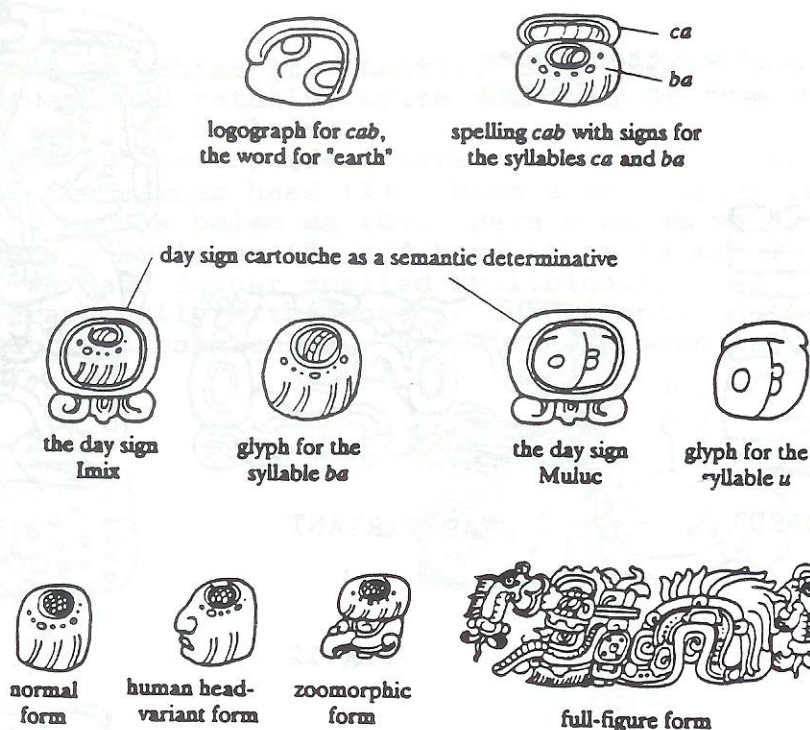
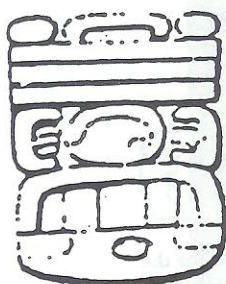


Fig. 11

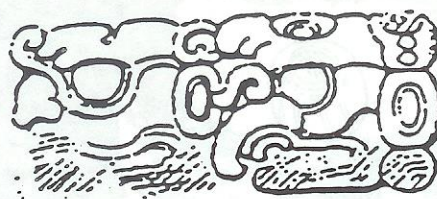
Now what a semantic determinative does is when you have a sign which has more than one potential sound value or meaning value is that it specifies which meaning you want. As far as I'm concerned, there's only one fully semantic determinative in the writing system and that is the Day Sign Cartouche. When a sign shows up inside a Day Sign Cartouche its meaning is the day. If you happen to be a Chol speaker, you use the Chol word for the day. If you happen to be a Yucatec speaker, you use the Yucatec word for the day. The sign basically stays the same. Now sometimes the Day Sign Cartouche can also be what is called the phonetic complement. It will tell which sound value to use, but as far as I know it happens with only one sign and that is the sign for *Ahaw*. When *Ahaw* is not inside of the cartouche its value is *Nik*, which is the word for flower. When it is inside of the Day Sign Cartouche it has the value of *Ahaw* and it essentially means lord.

Each one of these signs (Fig 12) has not only several different ways to spell it, but they have several different forms. This is an illustration that Peter Mathews used for his workbook at the Cleveland Workshop last year and I think is really nice. Each one of these glyphs represents 17 katuns. This is the standard way of writing 17 katuns. The second one is written in Head Variant form and the last one is written in Full-Figure Form with the God of 17 and the bird for katun in Full-Figure Form. All of these are simply fancy and elaborate ways of writing exactly the same thing. The problem is that the Maya could drive you crazy trying to figure out which ones are the same and which ones are different. One of the worst things about this writing system is getting used to graphics.

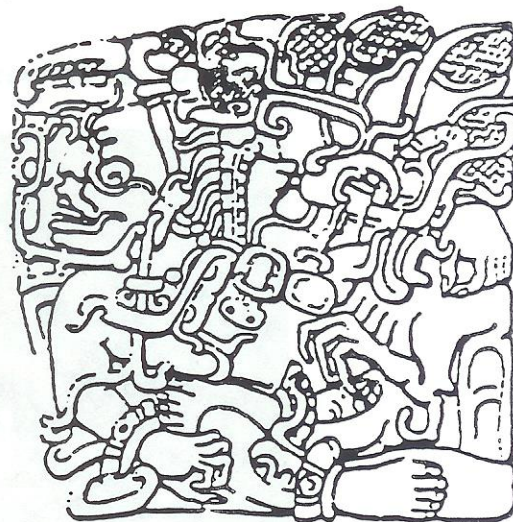
"17 k'atuns" written three different ways at Quirigua



"STANDARD"



HEAD VARIANT



FULL-FIGURE

Fig.12

Now that means that any word can be written in several different ways. I'm going to show you two different versions of this, one that I put together and one that Peter put together using real examples (Fig.13 and Fig.14).



balam



ba - balam - ma



ba - balam



ba - la - m(a)



balam - ma

Fig.13

This is the word for jaguar. Now you could write the word for jaguar with just the head of the jaguar, and they often do. In Maya, this word happens to be **balam**, but there are also ocelots and other spotted cats, so if they wanted you to understand that you're just supposed to pronounce the word for jaguar, then they put the phonetic compliments on it. Now then remember the word for jaguar is **balam**. They could elect to put the syllable sign **ba** in front of the jaguar. They could elect to put **ma** behind the head of the jaguar, to tell you what the final consonant was or they could elect to put the **ba** in front of the

jaguar head and the **ma** behind it. Lastly, they could elect to eliminate the jaguar head totally, write the word for jaguar out phonetically and spell it **ba la ma**.

Peter's picked out some perfect versions for all of these (Fig.14). Here's the jaguar head (A). Here's the jaguar in Full-Figured Form (B). Here's **balam ma** (C). Here's **balam ma** (D) with a different **ma**. Here's **ba la ma** (E) and here is **ba la ma** (F) spelled differently. So we have jaguar spelled syllabically. We have jaguar spelled out logographically with phonetic compliments and we also have jaguar spelled out logographically. All of these mean the same thing.

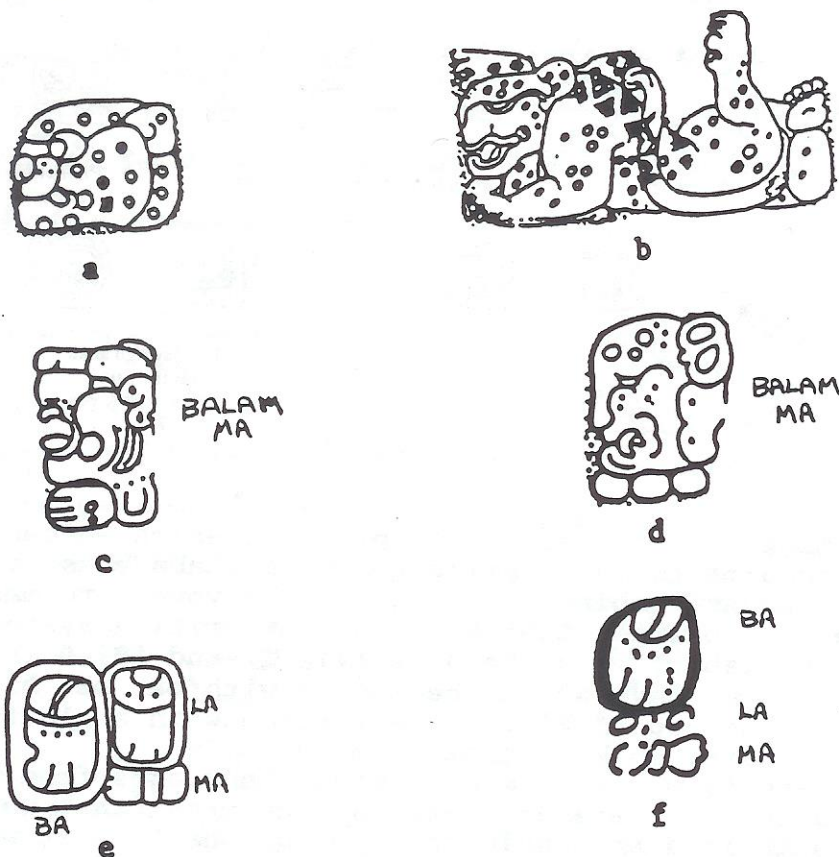


Fig.14

Just to show you another example, this is the title for **Ahaw** (Fig.15), which means lord. All of these mean exactly the same thing. This is the head of **Hunahpu** who was **Hunahaw** in the Classic system (Top Row). Notice that he wears a scarf with a little **ahaw** on the end of it. That is the headdress of kings and that is a semantic determinative to tell you that you read that **Ahaw**. Here is the same head with an **ah** in front of the head for **ahaw**. Here's the same head with a **wa** behind it for the final consonant. Here's an example with **ah** in front and **wa** behind.

Here are the same four variants with the king vulture (Second Row). Here is the Day Sign Cartouche (Third Row) telling you to read it **Ahaw**. One has an **ah** in front of it and the other has a **wa** behind it. Finally, these are **Ahaw** written in a very early graphic form with **ya** in front of it to tell you that it is a possessed form of **ahaw** or a vassal lord **yahaw** (Bottom Row). This is **Ahaw wa** and the last example in that row is **Ahaw wa**.

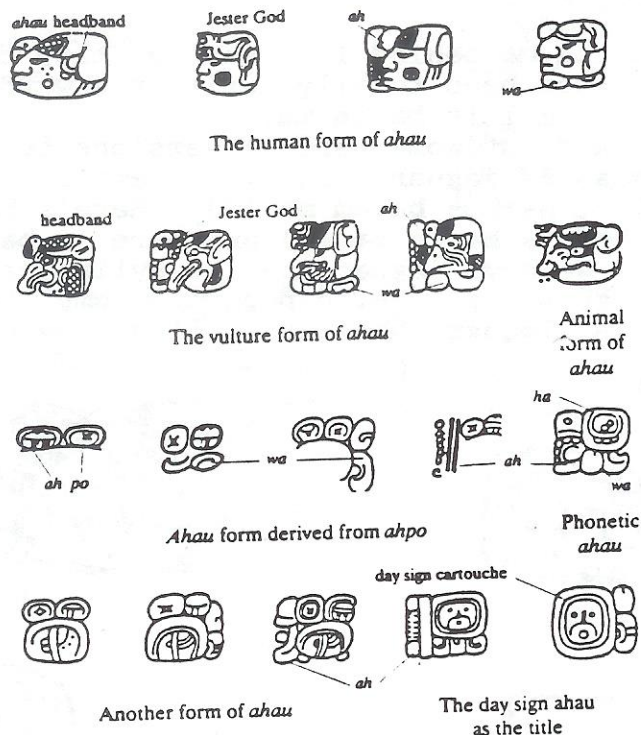




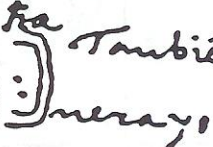

Fig.15

One thing that the linguists produced which we can use today for making decipherments is a syllabary. A syllabary is constructed of all of the consonants combined with all of the vowels to make a grid with all of the possibilities that exist in the writing system. As far as I know, this syllabary is up to date (Fig.17 and 18). These are all of the signs that we have so far beginning with ba, be, bi, bo, bu. The vowels up at the top of Fig.16 are written with a glottal stop that isn't drawn there, so keep that in mind.

Now there is a difference in Mayan languages from English and Spanish and that is because there is a contrast that we don't have between glottalized and unglottalized consonants. It was something that was critically important to Antonio Gaspar Chi who was Landa's informant because where Landa would not have asked for this information Antonio Gaspar Chi gave it. Here we have cu and k'u (Fig.16). He also gave the two responses for ca and k'a. So all through this system, there is a contrast with the plain K and the glottalized K'. Many English and Spanish speakers like to go across that contrast. They just don't understand the difference between the ca and the k'a and they will often use the wrong one without thinking. A good example I have of this is when a friend of mine, a Cuban who speaks both Spanish and English, would say, "I have trouble with my bowels". There is a contrast between the B and the V in English, but not in Spanish, so when you mess these up it can lead to some pretty interesting conversations. This is the same thing in Mayan languages. These contrasts between the plain and the glottalized consonants are extremely important.

Now you will see in this syllabary often they will have several different signs all having the same value. They can also have Head Variants for each of these signs as well as Full-Figured Variants which don't resemble the plain simple signs at all. Any time that they are spelling something with na (for instance mother or house) they can use

anyone of those signs and it doesn't change the meaning.

de las partes otros y assi viene a bazer un infinitum de no
se podria ver en el siguiente exemplo. Lo, quiere decir la
y caeac con el, para escribirle con sus caracteres añadiendo
les nosotros b e e b o entender que son dos letras lo escribiam
ellos con tres poniendo a la aspiracion de la h, la vocal e,
que antes de si tales y en esto no fueran aunq, osens e, si
quisieren ellos de su curiosidad. Exemplo. 
despues al cabo le pegan la parte junta. h, que quiere decir
agua porq, la b e b o tiene a. h. ante de si lo ponen ellos al
principio con a. y al cabo desta manera  Tambie
lo escriben a partes ^{pey} de la una y otra ma  neray,
no putiera aqui ni tratar dello sino por dar cuenta entera
de las cosas desta gente Mamkati quiere decir no quiero, ellos
lo escriben a partes desta manera 

Signese en a, b, c



De las letras que aqui faltan carece esta lengua
y tiene otras añadidas de la -mestra para otras
cosas q, las ha menester y ya no usan para nada destos
sus caracteres especialmente la gente mora q, au aprendido
los nros

Fig. 16

	a	e	i	o	u
b					
ch					
ch'					
h					
k					
k'					
l					
m					

Fig. 17

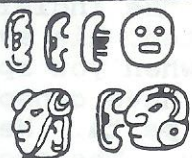

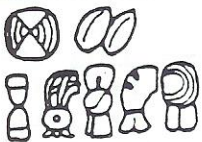




















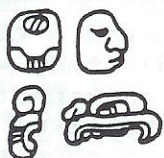











	a	e	i	o	u
n					
p					
s					
t					
tz					
tz'					
w					
x					
y					

Fig. 18

Knorozov did great work. Even though many of the individual readings that Knorozov proposed have not been accepted, his system that he proposed was. What he said basically was that when you spell a word in Maya like *pat*, you spell it with two signs that have consonant/vowel meaning. For instance, to spell *pat*, you spell it *pa ta*. He proposed a system that is called the Principle of Synharmony. The problem here is not to get stuck with it as a rule of synharmony. It's not a rule, it's a principle. What the principle says is that when possible the vowels in these two signs will repeat each other (Fig.19).



Fig.19

Here's another one, *tz'ap*, which means "To plant in the earth"; it can be spelled this way, *tz'a/pa*. Usually the second sign will more often than not repeat the vowel in the first syllable. They don't have to do it that way especially in the final position. The Maya could elect to play around with it a lot and they did play around with it a lot. Generally, this is something that they will try and do. Some consonants in the Maya languages, like the word *pat* which means to mold things in clay, that end with the tongue against the alveolar-ridge rise. So a Mayan speaker will say *pat'* instead of *pat* and they will reflect that in the way that they spell. They will often spell *pat* with *pa/ti* instead of *pa/ta* reflecting that particular way of pronouncing this word in Maya languages.

The Maya will also like to spell Consonant/Vowel/Consonant/Vowel/Consonant (CVCVC) words and Consonant/Vowel/Consonant/Vowel (CVCV) words. Most often when you get this kind of spelling they will be inflected words (they'll be words with extra suffixes on them). The way in which they spell many of these words, for instance *tz'apah(a)*, which means it was planted (instead of just planted), they will spell it with three signs: *tz'a/pa/ha*. Again this final consonant was not pronounced. There will be other times where the Maya liked to spell words, C/V/C/V words, and they also use three signs to show that. For example, *uti* would be spelled *u/ti/ya* or *yi* and we have both versions of this. That final *yi* or *ya* sign simply tells you to pronounce that final *i* sound. Now they could put these final compliments on logographs, so that is basically the way the Maya spell.

Now let's take a look at a substitution set and see how it works (Fig.20). Now I'm going to go over this particular sign (Sa) because it has been growing on us for the last three years and it's critical to what's going on at Yaxchilan. This will also show you how to generate readings by using substitution sets. This story begins with Peter Mathews and John Justeson who back in 1979 began looking at the Affix Cluster (ti plus *ahau el*) that follows accession verbs. In a set of secondary sites, particularly along the Usumacinta River, there was a particular version of this that shows up following the *ti* in these accession phrases that reflected an office. Now Proskouriakoff had seen this same sign that was in these accession contexts twenty years earlier at Yaxchilan and this was the glyph that she called the "Moon

Sign Family". It is a set of glyphs that was in substitution that

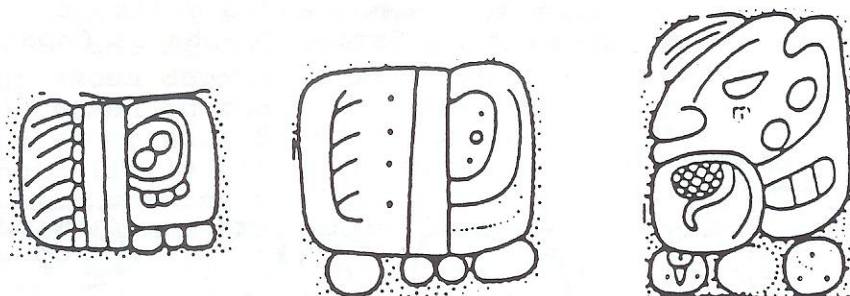


Fig.20

appeared in names at Yaxchilan over and over again. Because they were in so many different names, she just presumed that this might be a family name, so she called it the "Moon Sign Family". This is the substitution that she found (Fig.20) with the moon sign at Yaxchilan. Here we have the moon sign after an initial sign and replacing the first two examples was this little head of an individual who is chomping on a caban sign for earth with a moon sign after. Well Floyd looked at this and said that this head has a caban in the mouth. This sort of looks like a variant of Landa's ca and so he just suggested that if you put the three of them together they spell ca/ha/la. Cahal is the name of a title that is taken in these secondary texts at Yaxchilan.

Following up on this and extending a little bit, David Stuart in 1984, wrote a paper on the distribution of these titles from various places and he found a set of situations like this where you have one name, this cahal title possessed and another name following it. So he suggested that this person was the cahal of this person and since this person (the second person named in almost every case) is a high king of a site, and the first person named is a secondary person, he proposed that this is some kind of subordinate title (Fig.21).

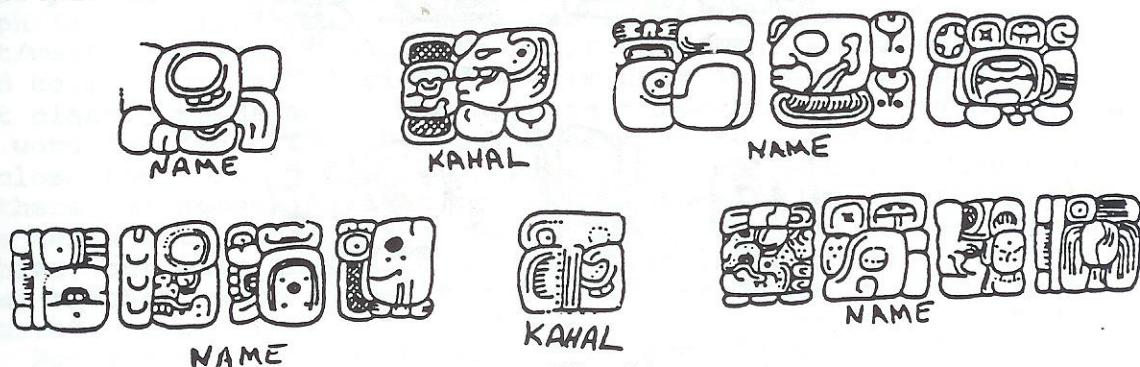


Fig.21

Now the ca reading came from this idea that Floyd Lounsbury had found earlier at Copan working with the names of the guy that had been called "New Dawn". It is basically composed of a yax sign, an earth sign, a sun sign pushing aside a sky sign and was a glyph that Thompson proposed long ago, meaning sunrise. So this king's name was "Sunrise" or "Dawn" (Fig.22). Floyd showed through a real piece of detective work that this same name appears at Copan spelled out syllabically with a yax, the pa sign, a ha sign at the end and a dotted ca sign in the center. He looked at the Initial Series Glyphs at Copan and saw that

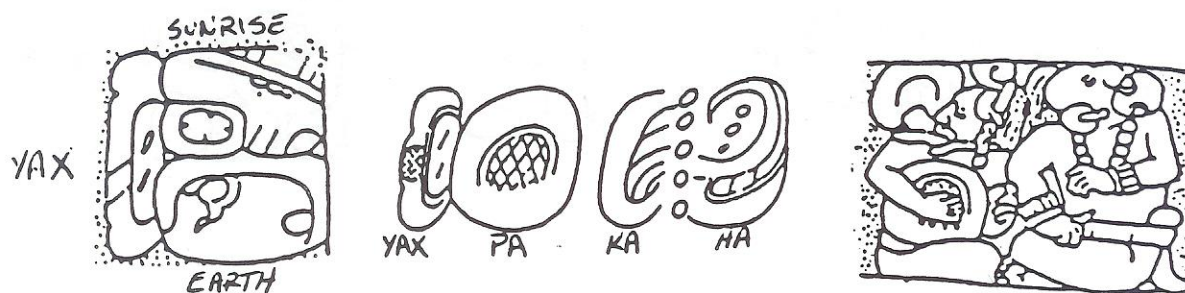


Fig.22

sometimes this dotted ca replaced what looked to be like a fish from Landa's ca, so he proposed that this must read Yax Pac. He couldn't find a good reading for Pac in any of the Lowland languages so he went to K'ekchi. In K'ekchi he found pac meaning to break the darkness, so he proposed that this king's name was Yax Pac and that the dotted ca sign had the phonetic value of ca. Well all during the 80's, David Stuart and others doubted the value for the dotted ca sign. In 1988, David wrote a note to Bill Fash to document his unease with the Yax Pac name. The example that he showed that seemed to violate the ca reading is in the glyphs that had been read quite recently as the glyphs for younger brother and older brother (Fig.23).

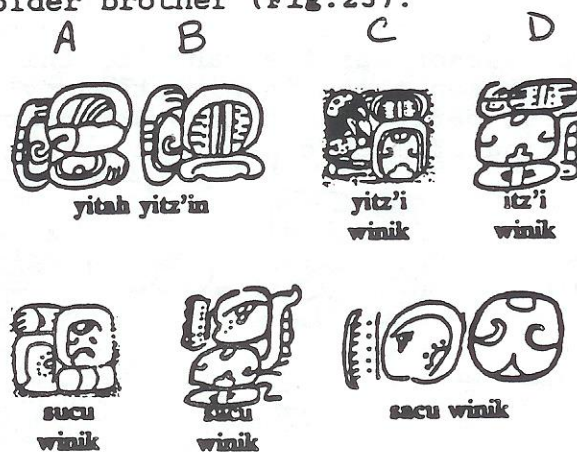


Fig.23

This is yi/tz'i/na (A) or yitz'in which means younger brother. This is yitz'i winik (B) for younger brother person. This is a version of older brother (D) or sucu winik that he found on the Palace Tablet at Palenque. But at Nah Tunich, where there are a series of three brother's named and on an Early Classic mirror back he saw older brother spelled not with the su, that was known from the spelling of the suts' glyph, but rather with the dotted ca. He reasoned in his head that this is not ca, because older brother is not cacun. It's either sucun or sacun depending on which of the languages you are in. So he proposed, based on that, that this dotted ca sign had to have the value of either su or sa. So that was the next step.

Now the next little bit of information came when David Stuart and Nikolai Grube were working at Copan. In the last phrase on Stela A, which we now know is the Dedication Phrase, they were looking at these two parallel passages (Fig.24).

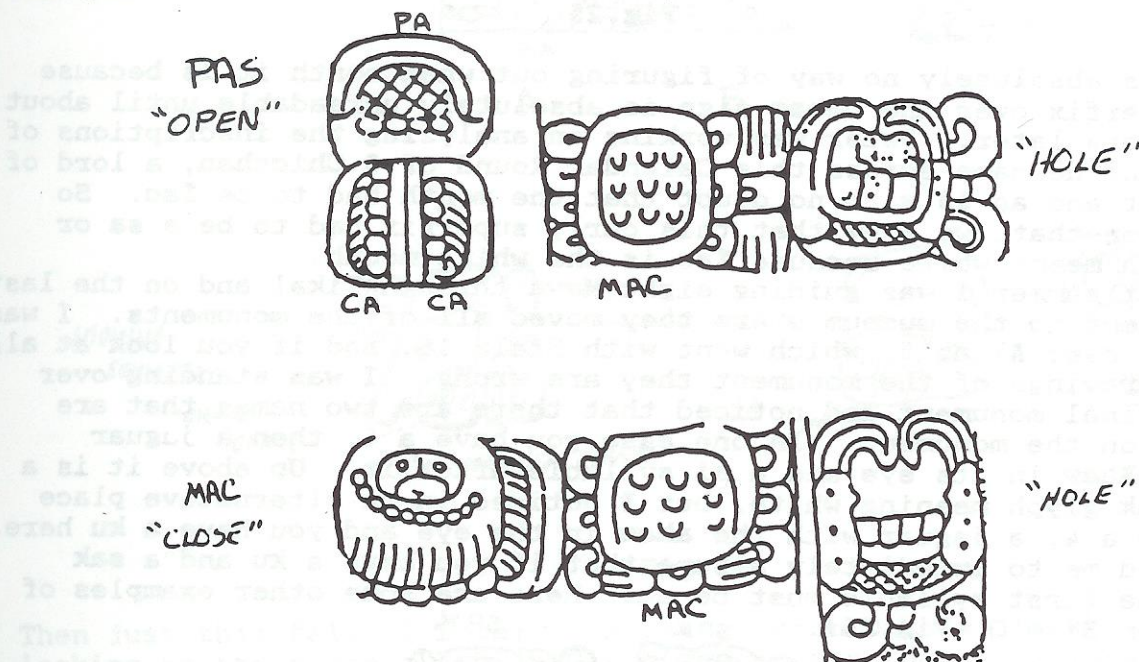


Fig.24

The stela sits over a cruciformed vault with one arm of the cross going north/south and the arm of the cross going east/west. Right above these passages are east/west as a pair and north/south as a pair. This glyph is the glyph that we knew was for hole. So we have north/south/east/west, we have a cruciform vault under the stela and we have the word hole. This glyph right here (middle in each example), is a glyph that clearly reads mac. Mac appears throughout the Mayan languages as the word for "to close". So they looked at this and said that this meant to close the hole. This is pa with a dotted comb and they wondered if there was something that meant the opposite or something else that made sense with closing the hole. They looked up pac and found nothing, but when they took up the possible su or sa value from the older brother example they found pas. Pas means to open, so this apparently means the putting of the cache in that cruciform vault.

Now the next piece of this story goes back to 1975 when Peter and myself up at Yale University got together and went through the inscriptions of Quirigua. While looking at the very Early dates on the

Quirigua monuments we came to this date where we have 13 Ahaw 18 Something (with a cauac sign) (Fig.25).

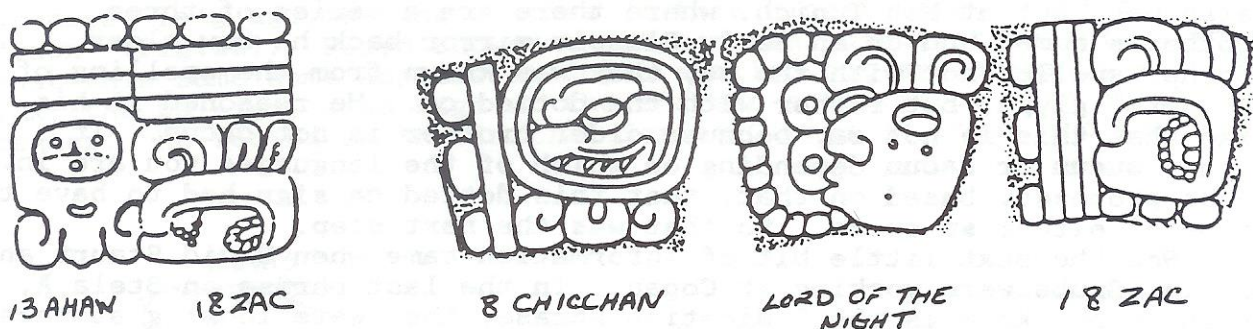
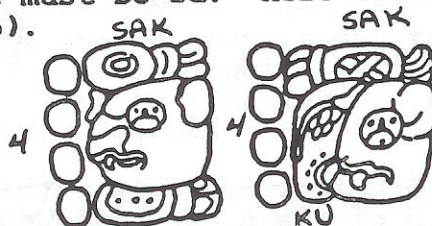


Fig.25

There was absolutely no way of figuring out what month it is because this superfix over the cauac sign is absolutely unreadable until about three years later. Peter was working on analyzing the inscriptions of Tonina and he came across this Calendar Round of 8 Chicchan, a lord of the Night and an 18 with no doubt that the month had to be Zac. So based upon that, we knew that this curly superfix had to be a sa or sak which meant white because Zac is the white month.

Last summer I was guiding eight Maya through Tikal and on the last day we went to the museum where they moved all of the monuments. I was standing over Altar 5, which went with Stela 16, and if you look at all of the drawings of the monument they are wrong. I was standing over the original monument and noticed that there are two names that are written on the monument. In one case you have a 4, then a jaguar with an Ahaw in its eye and a si syllable after it. Up above it is a clear sak glyph meaning white, but I noticed in an alternative place you have a 4, a jaguar with the ahaw in the eye and you have a ku here which led me to immediately assume that if you have a ku and a sak there the first syllable must be sa. Here are some other examples of this from Site Q (Fig.26).



TIKAL ALTAR 5

SITE Q NAMES

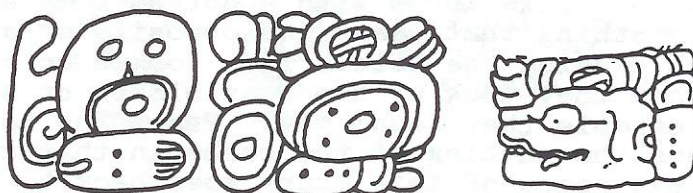


Fig.26

The next step came from the work of Nikolai Grube and Barbara MacLeod. While they were working on the inscriptions of Altar K from Copan they noticed a fragment of a Primary Standard Sequence and there was enough from it that they figured that this glyph here (Fig.27) with a **sak** over the top of it must be the name of the liquid that was inside of the pot. This is because the first glyph reads u ch'ib which means to drink. The second part of the second glyph reads chi something or sweet. They then went to the Humingbird Pot and saw a pot that had this same glyph impressed on the pot and it's the Naranjo Emblem Glyph. They supposed that it had to be a word for a liquid.

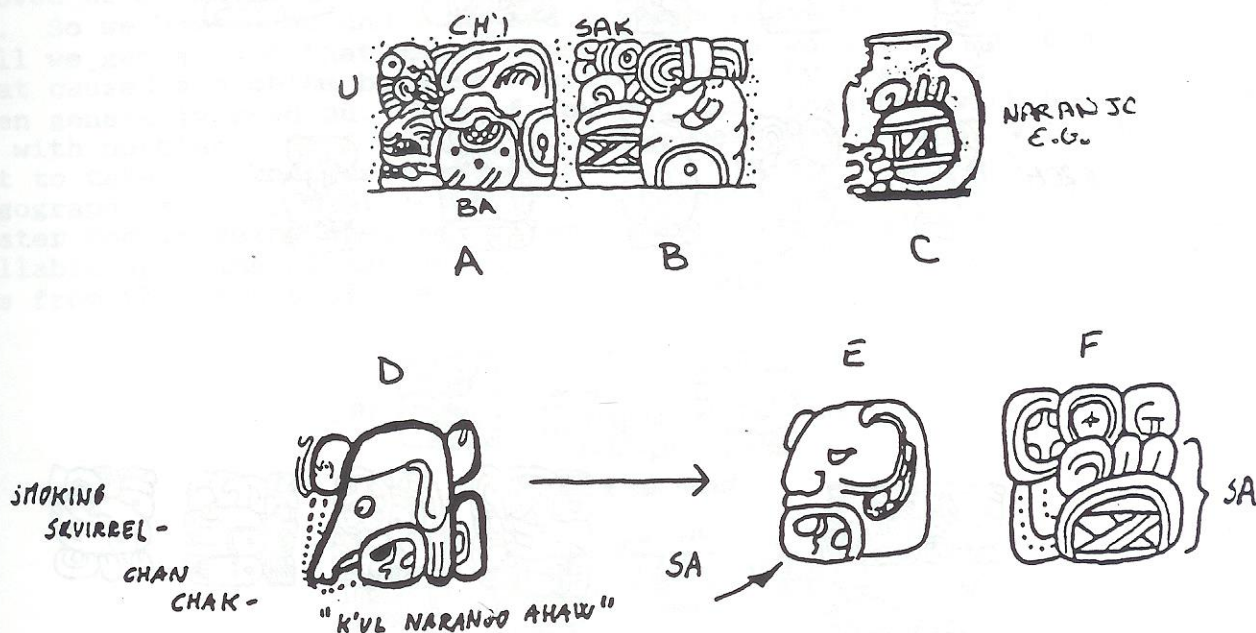


Fig.27

Then just this fall, I received a letter from Nikolai in which he, after looking at the Naranjo Emblem Glyph, recognized that this version of it which has the **ahaw** vulture with the **caban** in its mouth (D), is in fact, just a combination of this glyph (E) which is the Head Variant of the dotted **ca** substituting for this glyph (F). The Main Sign of the Naranjo Emblem Glyph has got to be **sa**. The Chol word for atole (liquid food) is **sak**. So there is the name of the liquid. So that was the next piece to make this work.

There is a very strange Glyph F on the stairway at Naranjo that has the Main Sign of the Naranjo Emblem Glyph in it (Fig.28).



Fig.28

So if that reads **sa**, I said to myself, what in the world is it doing in a Glyph F? So I went back and I started looking at Glyph F's (Fig.29).

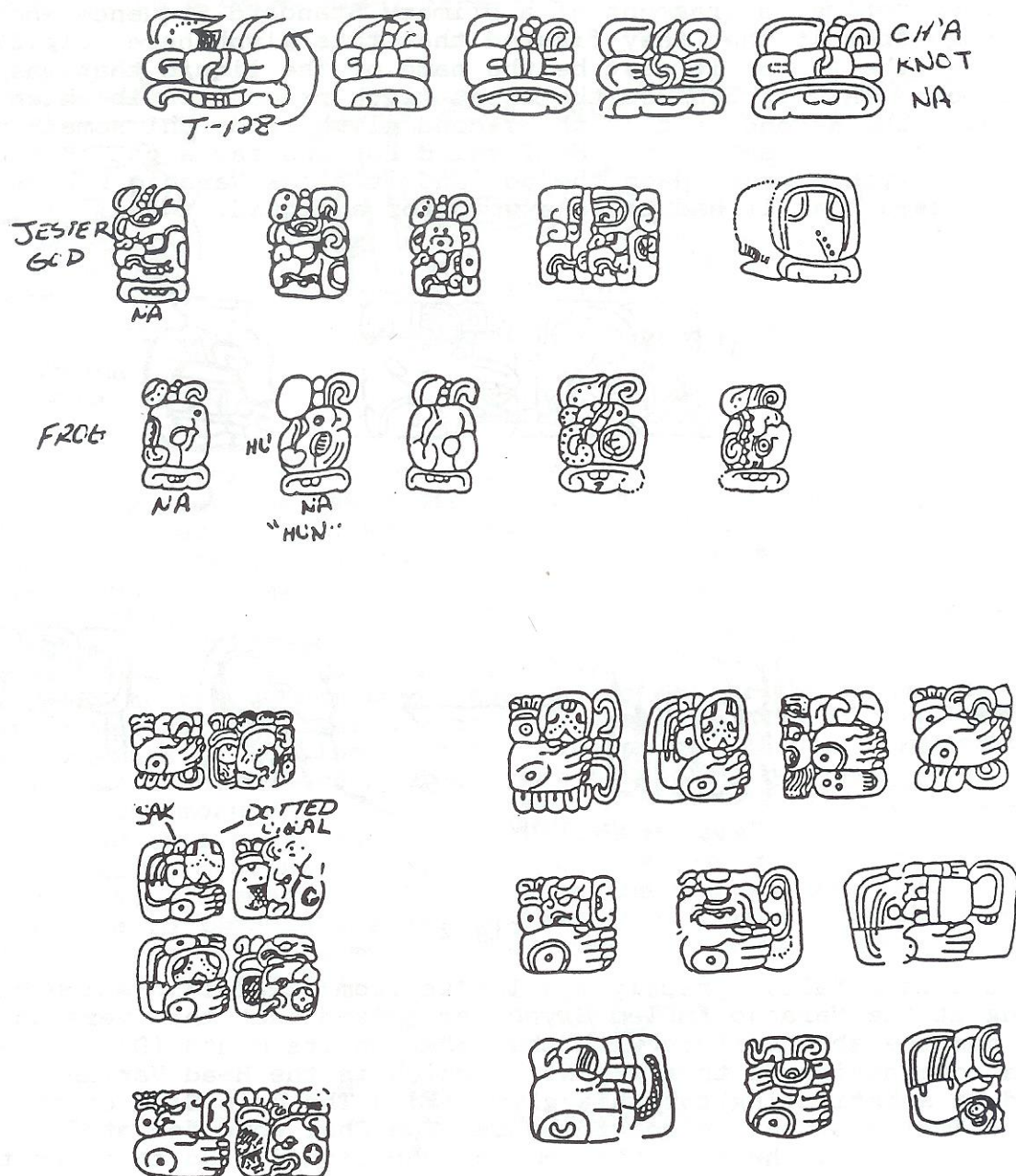


Fig.29

This is the glyph that appears with the Nine Lords of the Night to tell you that a particular Lord of the Night is in office. So we started looking at this and it had occurred to me that way back in 1985, when I had been putting together all of the illustrations for Ancient Maya Writing, we had come to realize that all of the variants that are in Glyph F also occur in the T-757 accession expressions that are so common at Palenque. What you have is T-128 which has been read as **ch'a**. Then you have a knot followed by a **na** sign. Now replacing the

knot can be the Jester God. Sometimes it will have a **na** with it, sometimes it won't and if you look from the Palenque area you have a dotted uinal sign which appears on a Piedras Negras lintel. In other situations you have an upended frog from the Birth Glyph also over the **na**. Now if you come down and look at all of the little objects that are in this hand in the accession phrases at Palenque you'll see the knot and in front of it is the **sak** sign. Now over here, we have a dotted uinal sign with a **sak** in front of it and here is one with the Jester God. Here is one with the Jester God and the **sak** sign out in front, so I figured that there must be something happening here and there was a hint. The hint was last year while Nikolai was here; he proved to my satisfaction that the Birth Frog has the phonetic value of **hu**. So we have a **hu** and a **na** and I wondered if we put them together will we get a word that makes sense. So the word then was **hun**. Well, that caused a problem because sometimes knot by itself has been generally read **nu**. Now if you put that together with **hu**, you come up with nothing. So I decided that the best way to deal with this was not to take the knot as a phonetic sign. It's a logograph and a logograph is being replaced by another logograph (Jester God). The Jester God is being spelled syllabically. But we also knew that this syllabic spelling of the Jester God occurs in other contexts. These are from the Temple of the Inscriptions (Fig.30).

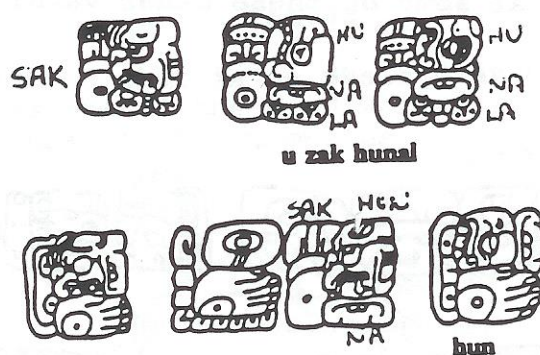


Fig.30

Here's the **sak**. Here's the Jester God. Here's the Jester God and here's the **hu na la**. You can see the same thing from another place at the Temple of the Inscriptions. Here's the Jester God. Here's the **sak** and here's the Jester God with a **na**. Finally, here replacing both of them is the frog and the **na**. So that led me to believe that this was either **hun** or **hunal** and sometimes you have **sak** (white) with it.

Now the real clue to this came from Barbara MacLeod and Vicky Bricker. Vicky Bricker long ago while she was working this accession phrase found the **tu ba** behind it was reflexive. What that meant was that he seated himself or he did something to himself on the throne. That never made sense to me because why would they put **chum wan** (He was Seated) in one context and "He Seated Himself" in another context when there was no logical reason for the change? But once upon a time, two workshops ago following Martha Macri who had an original realization that passages in the central Tablet of the Inscriptions refer to elements of costume including a helmet and earflares, we then realized that this glyph in these passages from the Temple of the Inscriptions

refers to the Jester God headband that kings wore. Then Barbara MacLeod said maybe that *tu ba* does make sense either as "was tied on him" or "it was tied on him". So this means that these accession phrases quite literally read "the headband was tied on the king". So it was tied on him or it was placed on him as the name of this particular accession phrase. Then I started to look at this and realized that this spells out *sak hunal*. So I next wanted to know what *hun* or *hunal* was going to mean. *Hun* is the word for bark and for bark paper, so I'll bet that this headband was made from the special bark paper. It was tied around their head and the paper was bleached white or else it was painted with stucco and therefore it was a white bark paper headband. The other possibility is that *hunal* can sometimes mean eternal or perpetual, but I suspect that is pushing it a bit. So the problem remained of what to do with the *sak hun* or *sak hunal* (the name of the Jester God and the name of the headband that marks kings). What are we going to do with T-128 in front? I took all of the possibilities that had been proposed (*i*, *k'a*, *ch'a*, *ch'i*) and looked them up. I didn't find anything for the *i* or *k'a*, but when I went to Chol, I found out that *Ch'ah* was the word for tumpline, bark and derived forms of this word mean to tie up bundles with bark. I think that the *Ch'ah* here means that a particular Lord of the Night tied on the headband and that is what they are referring to here.

Now if you look at some of these other versions you can see it working (Fig.31).

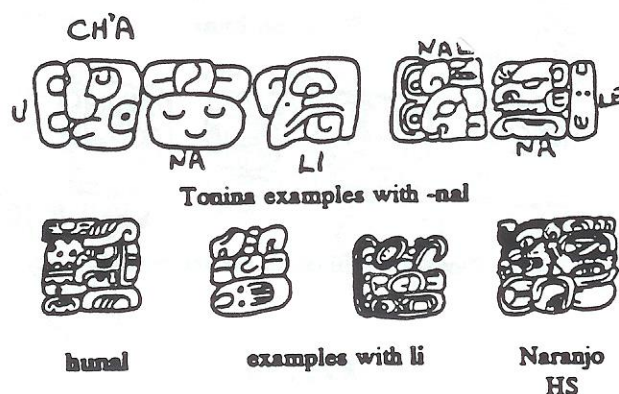


Fig.31

Here's the *u*. Here's the Head Variant of the *ch'ah*. Here's the knot, there's the *na* and here is the *li*. This is *hunal* then. The next example shows the rat and he has the *nal* over the top of him followed by the *na* and *li*. I'll bet that this animal head is another version of the Headband God.

Just to let you see, this is the accession phrase from the Palace Tablet (Fig.32) and this glyph reads "To Put On The Head" (A). This glyph (B) is the *nik* (with the *ki* on the end of it), so this is the name of the Headband. Here's the Jester God (C) and the last glyph (D) reads "On Himself". Below the accession phrase is the Headband and you can see the cloth coming out of the back of it. On an accession phrase at Bonampak they actually have one of the attendants sitting

there with the Headband and the knot on the end of it ready to give to the king who is going to put it on his head and that was the act of accession.

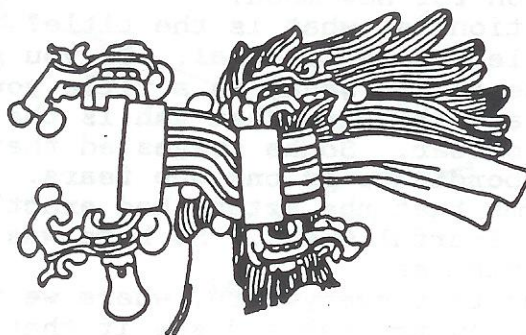
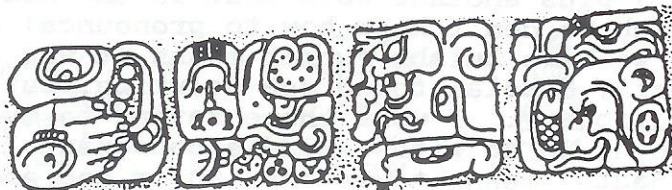


Fig. 32

This is the Headband that is on Stela D at Copan (Fig. 33). The codex pictured here is one of the Head Variants for the T-128 glyph (it's the *ch'ah*) and there's the tumpline.

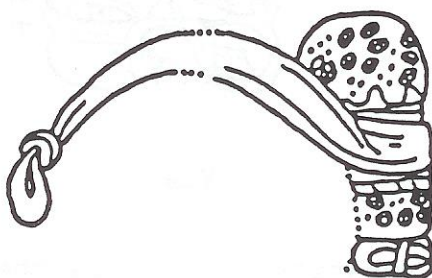


Fig. 33

The last place that I knew that the *sah* existed was in this Moon Age notation (Fig. 34) from the Palace Tablet. We have known for

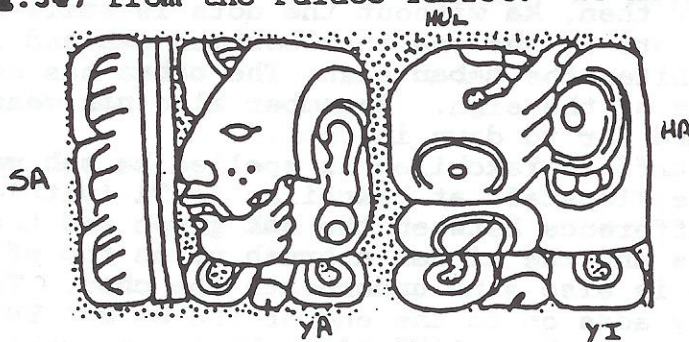


Fig. 34

twenty years that this day occurred on the new moon (the moon was dark). What we have here then is the dotted ka (so if I'm right this should read **sah**) plus another word that is the Head of the God of the Number Zero (which we don't know how to pronounce) and we have a ya after it. Then we have **hulahi** (which means it was so much time since it arrived). Well, Nikolai found one solution, but they didn't have the Attanasi Dictionary. I went there saying to myself there has to be something beginning in **sa** with a middle consonant I don't know and ending in **ai**. **Sahten** means to extinguish or end and it is literally the Chol expression for new moon.

Now the question is, what is the title? The title causes a problem. The title's name is **sahal**. If you go to the dictionaries and try and make sense out of **sahal** as a title you won't get anything. Nikolai proposed a last year, that **sah** is the root in Yucatec for to be afraid or to fear. So he suggested that it was a metaphorical reference to a subordinate as one who fears. David Stuart then found a title that confirms that the Aztecs had exactly called one class of subordinates the "Fearful Ones". So here was an example from Aztec times being subordinates.

So this means that everywhere, where we read the dotted ka before as **ka**, you should now try **sah** and see if that is productive. Let me show this now (Fig.35). Here's the rodent head for the **ch'o**. Here is the **sah** and the sign under it is the **ki** or **ka** for the word white. Finally here's the **hun** for the name of the Headband.



Fig.35

The point of any substitution set is that this is now the primary methodology because you saw how the comparison of the context led to different signs in the same context. If you can find the sound value of one of that sign set, then you have all of the others. Then what you do is test these signs. You can't just declare it. Once you propose a hypothetical value to the glyph it then has to prove productive and if it proves productive and other people can reproduce your results then you probably have the right reading.

In summary then, **ka** without the dots is still **ka**. The **ka** looking sign with the dots is the one that becomes **sah** and its Head Variant is the head that bites the **caban** sign. The **caban** has nothing to do with the sound value of the sign. Remember also **pas** means to open, but it is also the word for to dawn in Chol.

The Flapstaff at Yaxchilan is spelled **ha sah wa chan** (Fig.36). The name of the Flapstaff at Yaxchilan is **Ti** (with) **Ha Sah Wa Chan**. Here is the difference between the **sak** glyph and the **ti** glyph. The **sak** glyph has curls and the **ti** has a brush up on top of it. In this drawing, there is also a **na** underneath the **chan**. The name of Ruler A at Tikal simply adds on to the end of the **Ha Sah Wa Chan**, the **kawil** sign. **Kawil** is something like nourishment or substitution or

manifestation or embodiment. All this is saying is that he is the embodiment of the Flapstuffs and when he is sitting on his throne, he has Flapstuffs in front of him. They are the battle banners.

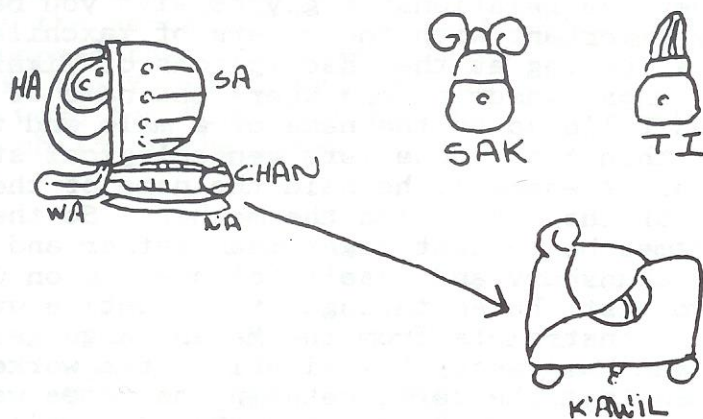
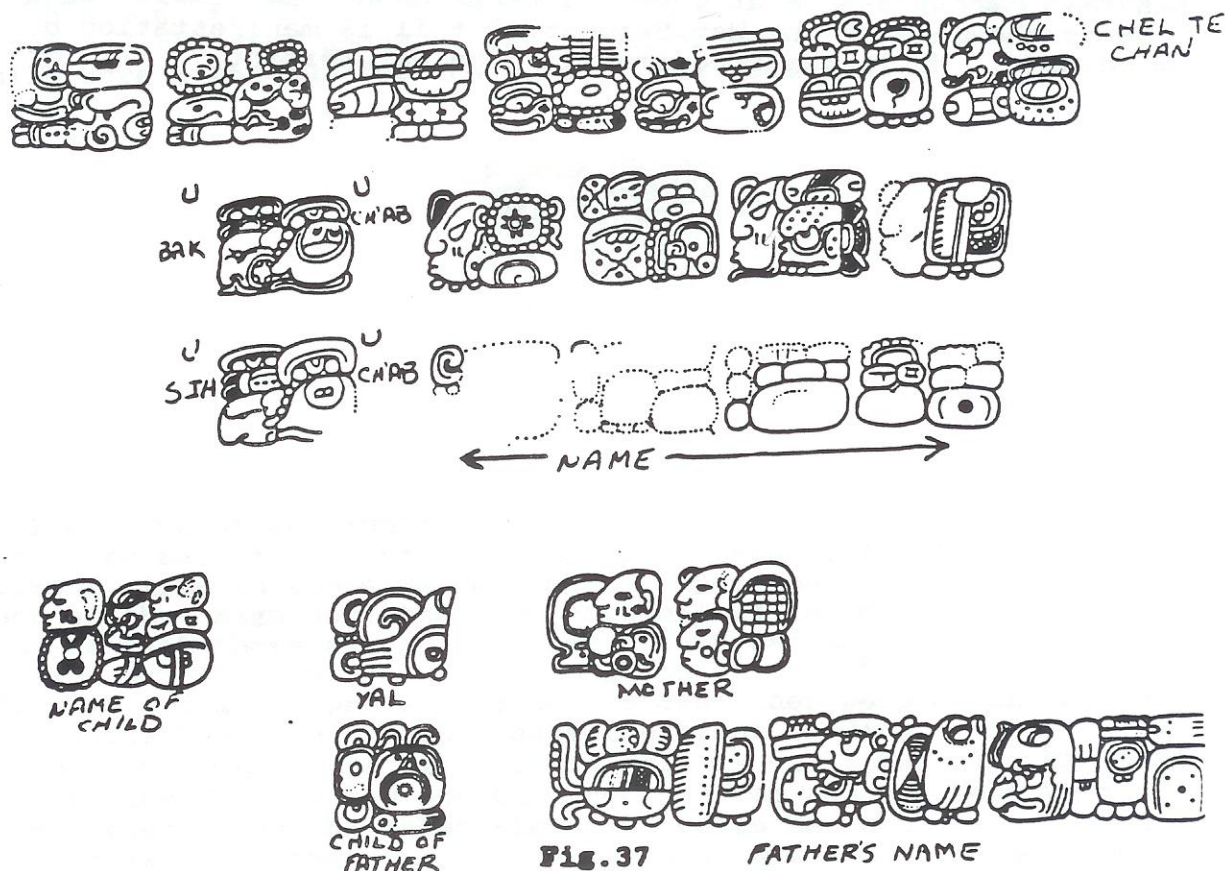


Fig.36

Eighteen Rabbit's name at Copan is Waxaklahun U Ba K'awil. Waxaklahun U Ba is the name of the War Serpent. K'awil is manifestation or embodiment. He is the embodiment of the War Serpent.

RELATIONSHIP GLYPHS

I want to go over the relationship glyphs with you because this is going to become very important with the rulers of Yaxchilan. Back in 1977, Chris Jones was looking at the inscriptions of Tikal and he saw repeated patterns in those inscriptions where the name of the contemporary king was followed by the name of a male and the name of a female. He proposed then that those were genealogical statements in which, in his original assessment, he said the name of the child is followed by the name of the father and the mother. So the intervening glyphs between the names he thought might mean father and mother. Peter Mathews, Floyd Lounsbury and myself followed up on Chris' work and found the pattern distributed throughout the entire writing system, but using grammatical constraints from the Mayan languages. Because Floyd is a linguist and knew about how kinship terms worked in Mayan languages, he proposed that the terms between the names were not in fact the names for mother and father, but rather for child. So in the inscriptions you would get a name, child of, parent, name, child of parent. These are two examples of which you will see at Yaxchilan (Fig.37).



The first line in the figure is from Stela 7 at Yaxchilan and it records the name of Shield Jaguar II or Chel Te Chan Mah K'ina. Beginning on the next line you have an intervening glyph which is read U Bak U Ch'ab. Then we have the name of the mother. On line 3 we have U Sih U Ch'ab and then the name of the father. The U Sih means "His Birthing Person" or "His Borne One". Ch'ab means "created thing". Here's another one on line 4 with the name of the child here. This is

the yal which is the known glyph for the "Child of Woman" and here's the name of the mother. Line 5 begins with the "Child of Father" glyph and then his name is recorded next. These relationships are found throughout these inscriptions.

Here is the so-called "Child of Father" glyph (Fig.38). Nikolai has just proposed that the ahaw outside of the Day Sign Cartouche reads nik, which is the Yucatec word for flower. If you go to Tzeltal or Tzotzil the word for "Child of Father" is nichin. So that means that you are the child or the flower.

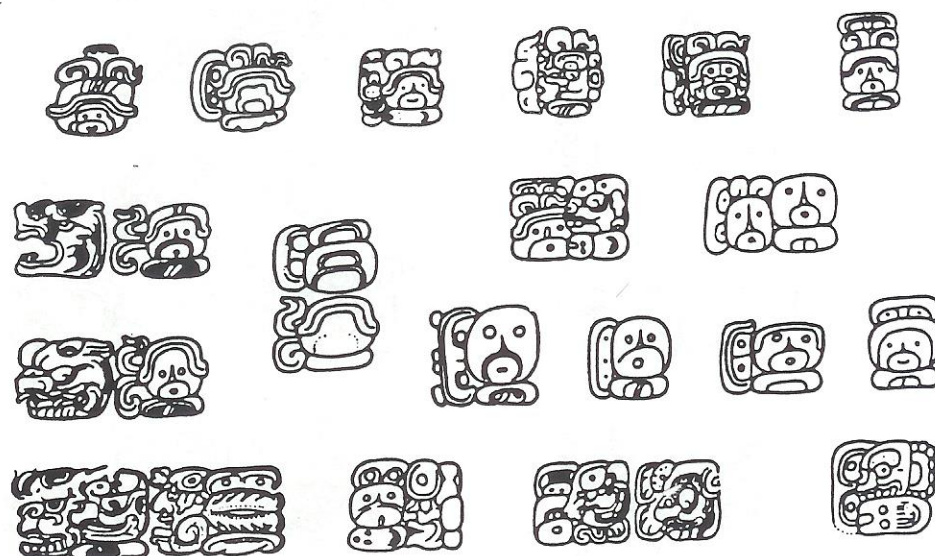


Fig.38

This glyph which has this hand holding a variety of different signs including a scroll and so forth with a ya in front is yal (Fig.39) which is the "Child of Woman" glyph. David Stuart has read this glyph with the 1 over the T606 glyph as a U Huntan which in Yucatec means "The Cherished One".

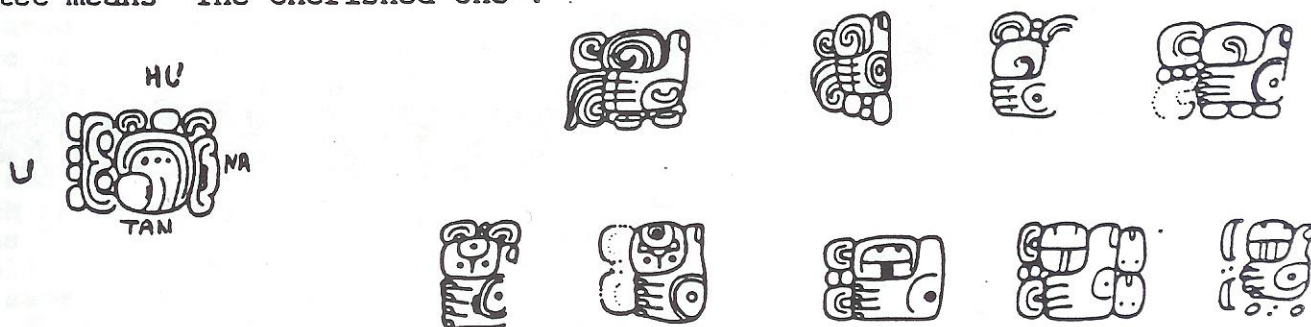


Fig.39

David Stuart found this one which has a yu on the top of the Main Sign (Fig.40) with a ne under it and he recognized that it graphically had to be a "Child of Parent" glyph. Nicholas Hopkins had earlier identified yunen as a very probable reading for the T-606 glyph that is now read as huntan. The jaguar tail represents the ni or the ne sound. Here is an example with the yal spelled ya plus la and here is the yu plus the tail for the yunen.

The "Jaguar Tail" Glyph

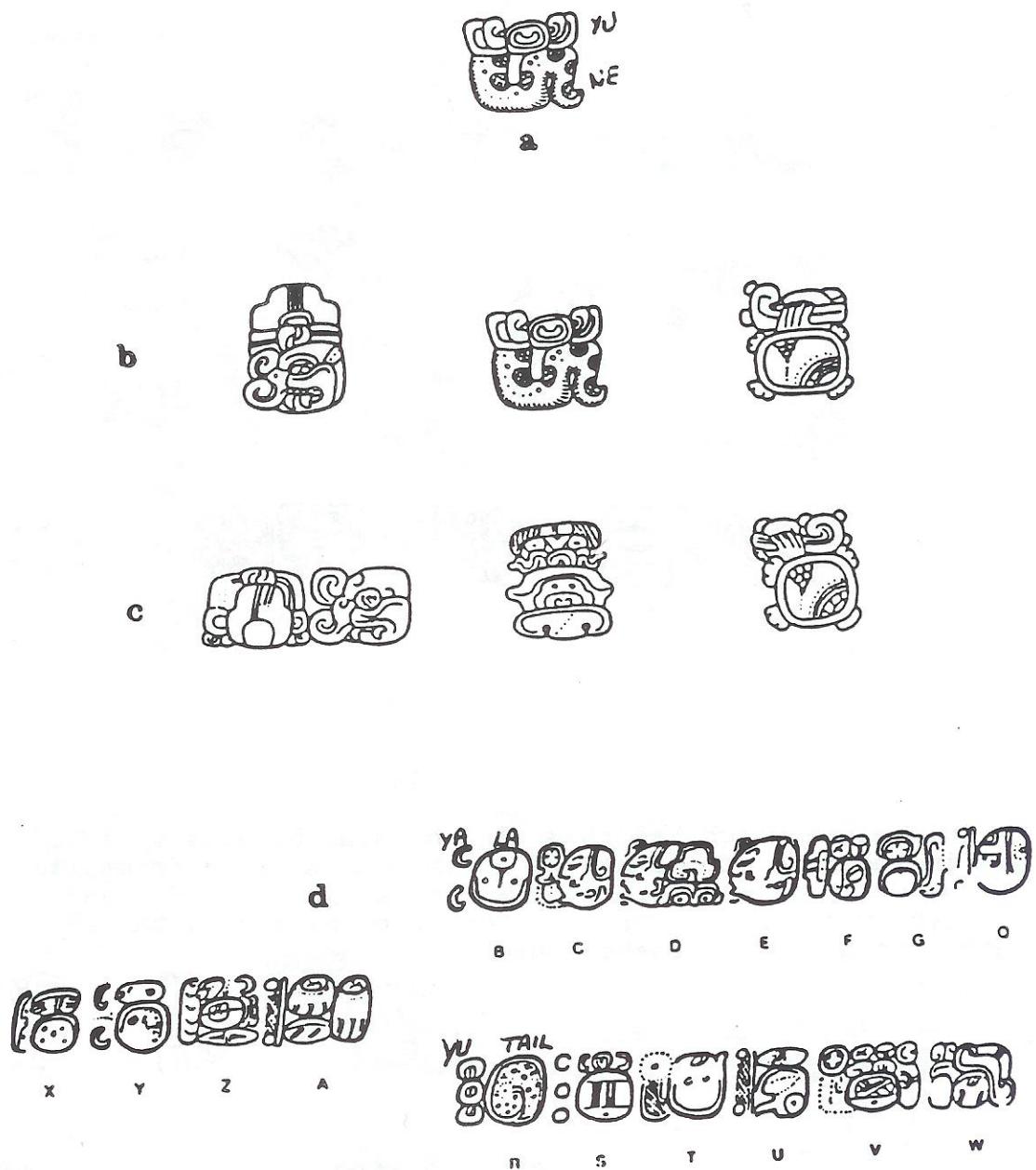
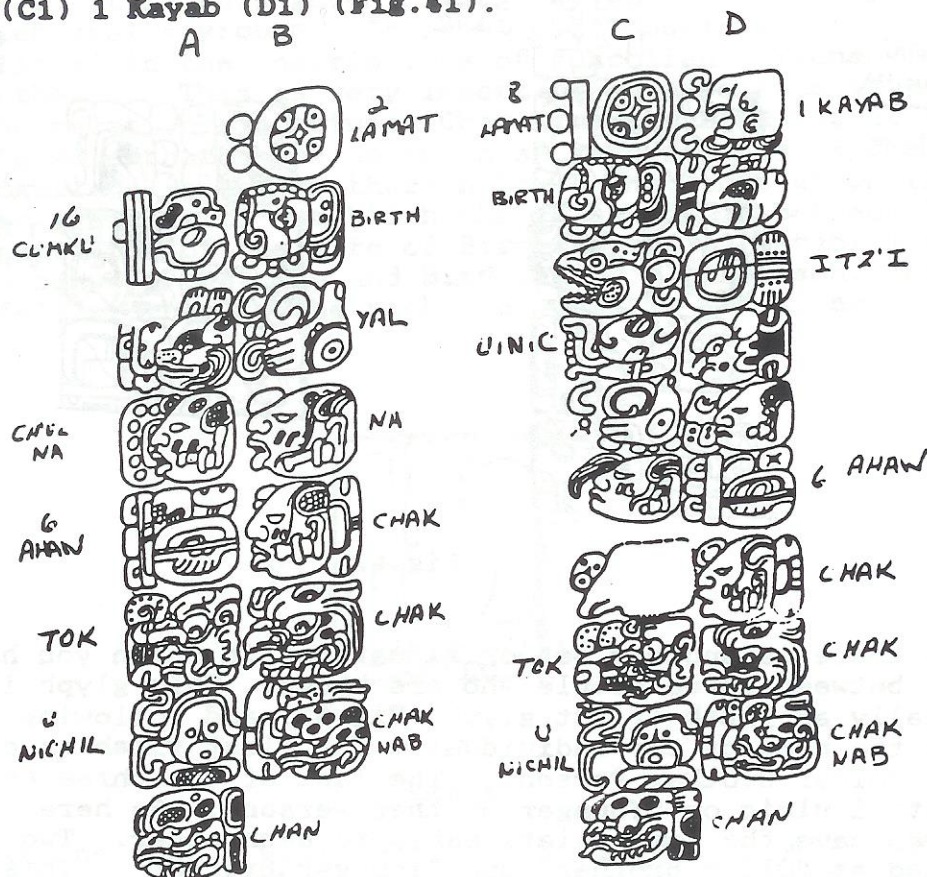


Fig.40

Now the other thing that has come up and is going to be critically important here at Yaxchilan and elsewhere are a new set of relationships that have to deal with one generation relationships. This is the kind of place where you can see how this works. There are two dates given. One is 2 Lamat (B1) 16 Cumku (A2) and the other one is 8 Lamat (C1) 1 Kayab (D1) (Fig.41).



Two Site Q panels with parentage and itz'in uinic

Fig.41

You can see that the events in each inscription is birth (B2 and C2). You can also see that two different people were born. Here is "Child of Mother" (B3). Here is Ch'ul na or Holy Woman (A4) with another na (B4) and here is 6 with Ahaw over a Sky Glyph (A5). It is repeated in the other panel at (D6) this time with a Vulture Ahaw (C7). There is the woman again with the Chak sign (D7) and here it is over here (B5). Here is tok (A6) Chac or Xoc (B6) and it's again repeated here (C8 and D8). These are two people born by the same woman. Then we have the u nichil (the flower of) (A7 and C9) followed by the Chak (B7 and D9) and nab. The last glyph in each case is a snake glyph which reads chan. This glyph records itz'i uinic (D3 and C4) which means "younger brother" and this date (rt panel) follows this date (lt panel). So this is a direct relationship between two people who have the same parents. One is called the "younger brother".

This is an inscription that records two brothers from Palenque (Fig.42). This is Chan Bahlum who's birthday is 9.10.2.6.6 and this is Kan-Xul's birthday on 9.10.11.17.0. So their birthdays are about seven

years apart. In Chan Bahlum's passage we have *sucu uinic* "Older Brother" (B1) and in Kan-Xul's name we have *itz'i uinic* "Younger Brother" (D2). So here again are two people who are glyphically identified as born of the same parents, their birthdates are known and we have called them the "Younger Brother Person" and the "Older Brother Person".

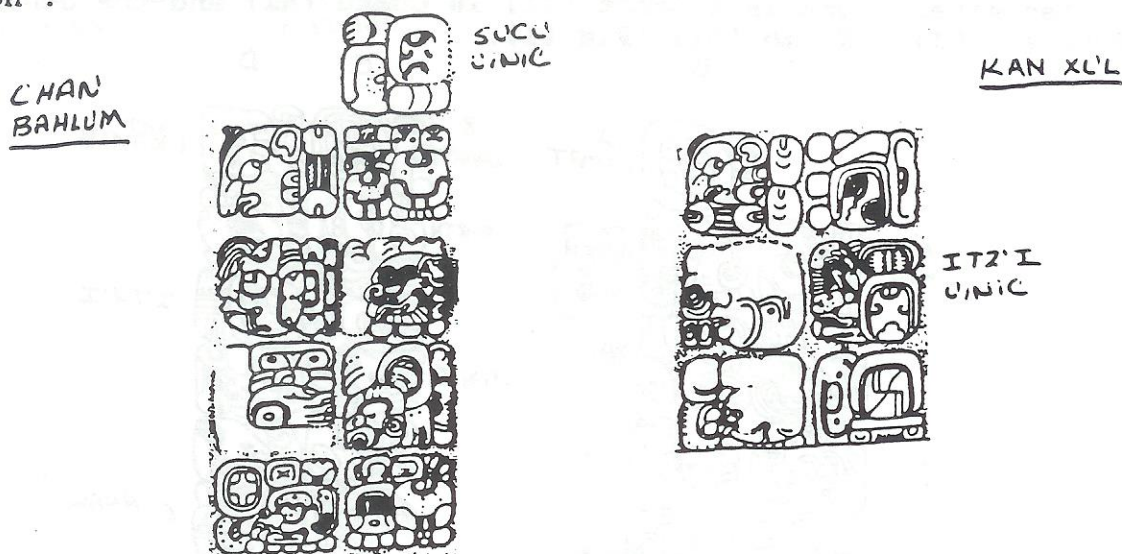


Fig.42

Now there is another set of situations in which you have a glyph standing between three people who are known. This glyph is read phonetically as *yitah* (first glyph (Fig.43) and following that glyph is the name of the individual. The first *yitah* is called *sucu uinic* or "Older Brother Person". The last of the three people is called *itz'i uinic* or "Younger Brother Person". So here are three people who have the same relationship to each other. Two of them are identified as "Older Brother" and "Younger Brother". This glyph may not mean brother or sister. It may not mean sibling. It may mean the relationship that exists between all of the children in one generation who are born from their father's brothers, not from your father's sisters and not from your mother's brothers and sisters. They can only come from your father's brothers. Those are your first cousins in a patrilineal system.



Fig.43

Now *yitah* appears to be the reading of it. *Yitan* in Chol I think means Mother/Sister, but in Chorti it means siblings. The point here is that it is not any clan member. It's only those clan members who are in your same generation. They can be both male and female, but they have to be the children of your father's brothers.

This is the other important relationship glyph that is a part of this (Fig.44). It is this glyph right here and it consists of a *yi cha* and a *ni* which spells *yichan*. It is a relationship glyph that David Stuart identified in the inscriptions of Yaxchilan. *Yichan* is your "Mothers Brother". This is very important because this is going to establish the relationship between *Chak Kimi* and Bird Jaguar's wife. The principle male that shows up in those inscriptions is *Chak Kimi* or Lord Great Skull; he is the brother-in-law. What this glyph is used for over and over again is to establish the relationship between *Chak Kimi*, who is the patriarch of the wife of Bird Jaguar. It establishes the relationship between that man and Bird Jaguar's first son. Bird Jaguar's wife's brother is the *yichan* of Chel Te Mah K'ina.

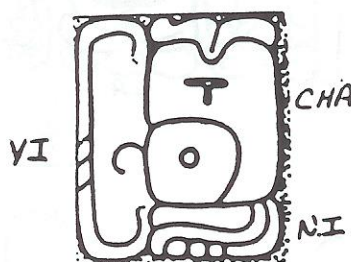
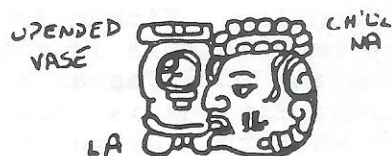


Fig.44

The next one that I will go over has no reading yet (Fig.45), but after the discussions in the symposium it became reasonably clear that we need to take a look at this in a formal way. This is a title that is called the T-1001 Title, which has been driving me crazy for twenty years. It is a title that has repeatedly shown up in women's names. It is a title but because of its distribution we can not get a complete handle on what it means. I thought at the beginning, that it meant wife and because of that I led poor Merle Robertson terribly astray by informing her back in 1975 that Pakal probably married his mother. It became clear that it doesn't mean wife when it was retained in the names of women whose husbands were dead. So I couldn't figure out why you would be referring to a particular person as a wife when the relationship was not something that they were talking about because the husband was dead. In most of the cases where you have the glyph there is no inflexion. It just appears in a women's name usually up front in her name, but there is a bunch of information that will allow us to put constraints on the reading of this glyph. What I now think it probably indicates is that the woman is in the state of being married, but I can't prove that. It is just my feeling. It is a quality of womanhood that the husband can possess. Here are the constraints. In a number of situations it appears with a *la* suffix. The Main Sign is an upended vase. The vase can sometimes have cross-bands in it. It can sometimes have a *kan* sign in it and it can sometimes have a *k'in* sign in it. What's in it appears to make no

difference. Tagged onto the end of it is always the two words: Ch'ul na. Ch'ul is this glyph here and it means "holy". This is na which can either mean "Noble Woman" or "Mother".



TIKAL T.1, W.3



CAL. ST. 9



NAR. ST. 29



NAR. ST. 24

Fig. 45

The one reason why I think this may be important is that at Palenque, "Child of Woman" is very specifically written with ch'ul na in the hand, as to specifically say yal ch'ul na that this is the "Child of the Holy Woman" which is the most important woman to the life of the king.

Now there are some other things that help constrain it. In one case at Yaxchilan there is a ba (Fig. 46) that is hooked onto the bottom of the glyph. So I would take this to mean that between the la's here and the ba's there, that this has got to be a word ending in bal and the ch'ul na.



BAL CH'UL NA



Fig. 46

In front of it there are also some substitutions and you can see them all here. There are a number of places where you just have the number 5 attached to it. Well, 5 is read as ho, but there are also at least three other situations where you have ho plus the Jester God and na (Fig.47).

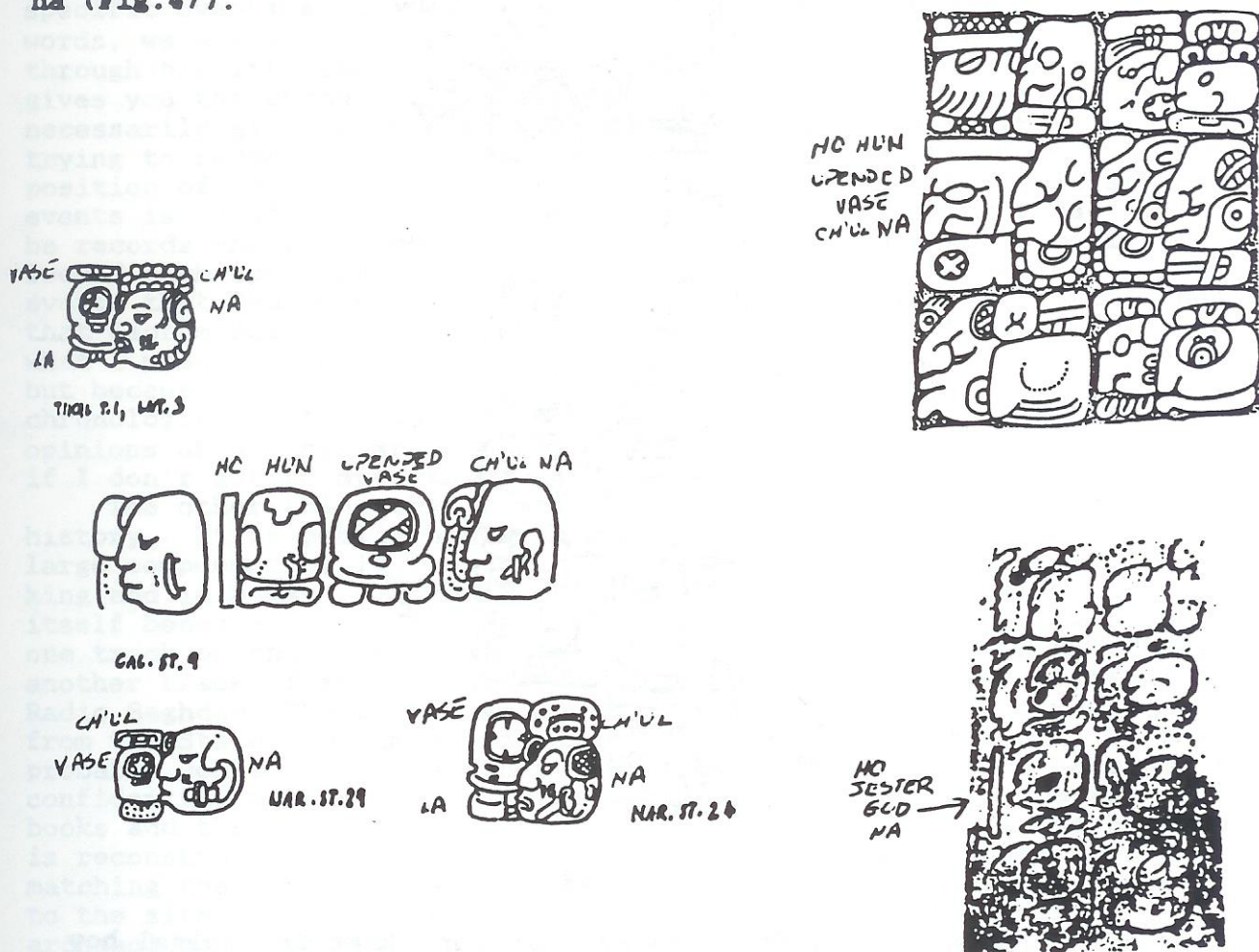


Fig.47

Nikolai found this one at Calakmul where you have ho plus the dotted uinal and the na. Well, what is the dotted uinal and the Jester God? Hun, right?

The most interesting one is in the third panel of the Temple of the Inscriptions. The woman who was the mother of Pakal's children is seated in office. That office is spelled Chum li and this is a direct substitution for the phrase up here which is ik hoy (B2) nak'wa or nak'aw (A3) (Fig.48). The inscription begins with 17 days (A1) after 3 Ahaw (B1) 3 Uayeb (A2) "And Then" hoy (B2) she made appropriate this thing (A3) her name (B3). On 7 Caban (A4) 15 Pop (B4), which is what happens if you go 17 days forward from that date, she chum li (B6) ta hoy ya (the next part appears to be a combination perhaps between the Jester God and a ba); so it reads hoy something ba. That's the phonetic spelling of that office, so what we know about it is that it is a title that is carried by women who are prominent. It is a title carried in the names of women who are the mothers of the heirs. It is a title carried in the names of women who are prominent and it is an

office into which women may accede. It is also a title in which the king of a site in which the women resides owns that quality.

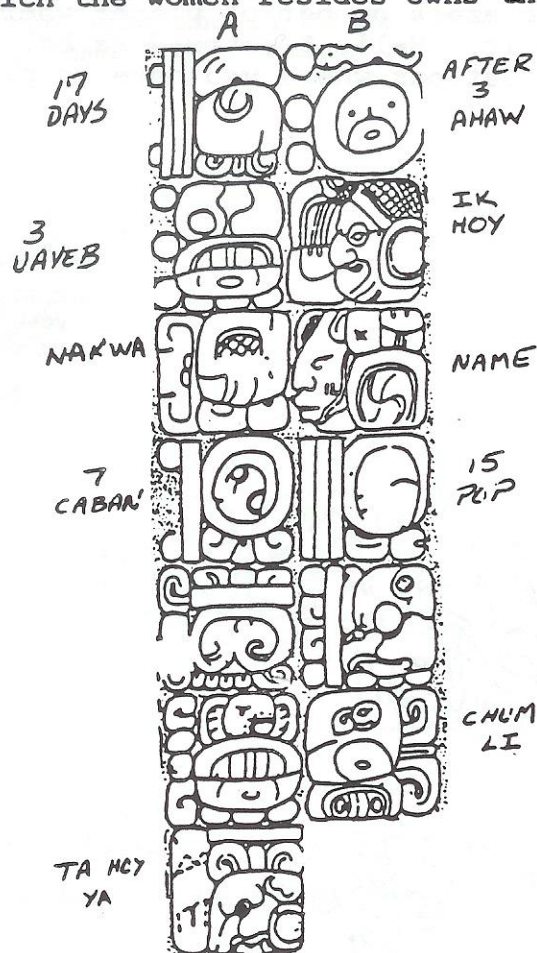


Fig. 48

(Terry Kaufman interjects here and mentions that in Tzeltal hoy means companion or friend.) (Barbara MacLeod mentions that hoy also means to pour water out of the vase.) (Kathryn Josserand mentions here that in Chol the word companion is not hoy, it's a different word, but the word companion (companero) can be used for wife.

LUNCH BREAK
12:05- 2:05 P.M.

NEW READINGS OF IMPORTANCE TO YAXCHILAN

I'm now going to go over, very quickly, the new readings that are important to understanding what is going on at Yaxchilan. What I have done for this year's workbook is to enlarge the inscription and cut out specific events so that they are in chronological order. In other words, we are going to go through Bird Jaguar's life event by event through his lifetime to the end. The problem with this is that it gives you the chronological series of events, but it does not necessarily give you the propaganda message that he's after. In trying to reconstruct why he's doing what he does, that comes from the position of the series of events and understanding that this series of events is carefully selected to carry the message about those events, he records their importance. A good example of this would be if you looked back upon the last six months and consider the series of peak events that Saddam Hussein would select to advertise verses the ones that George Bush would select to advertise, I think that you can see what I mean by selection. So we'll be dealing with that a little bit, but because I'm going to deal with this body of information chronologically that may not come out as much as it should. My opinions about this are clearly described in the Forest of Kings, so if I don't get to everything read the book.

The other thing that I want to point out is that this is public history. It is public history, that by the accident of history, has a large component of it removed. It's removed both by the will of the king and in a way it's removed by history and the incident of history itself because I'm quite convinced that as with the recent war there is one track on the event that would take place watching CNN and there's another track of events that would take place if you were listening to Radio Baghdad. There is also another track of events that would come from the State Department and also from the President's Office, that we probably won't see for another year. What we are missing here are the confidential papers. They surely would have been there, certainly in books and the like, but we just don't have them. So what we have to do is reconstruct as well as we can an understanding of these events by matching the history that is recorded to the archaeological record and to the site. As an epigrapher I get a lot of crap from dirt archaeologists because they approach this from the point of view that it is propaganda. Because it is propaganda you can not assume that it is the truth; therefore, you can assume that it is a lie and you can throw it all out. Well, I reiterate what I said the other day. These are not politics of 220 million people. These are politics of 30 to 50 thousand people and there are terrific numbers of witnesses who are there to observe what goes on. If you presume that one group is making a lie, you have to presume that they're all making a lie and if it is a lie it's the greatest conspiracy in human history.

A good example of what I mean by this is that I have always been on the hot seat because I along with Peter Mathews and Heinrich Berlin, have always said that the skeleton in the tomb at Palenque according to the inscription is a little over 80 years old. Physical anthropologists, who are "scientists", said he was 40. Well, for those of you who watched last year, Footsteps of Man there was an incredible segment on about Christ's church at Spidefield in London. I talked to Rebecca Storey, who is a very fine archeodemographer, who said that the data is good. Floyd Lounsbury has talked to the principle physical anthropologist at Yale University who also confirms that the data is good. What happened is that between 1750 and 1870, over 1200 people

were buried in the vault under Spidelfield's church. In 1988, the director of the church wanted to build a crypt under the church and he didn't have any money (because it is located in a poor part of London). So, he went to the Museum of Man and to the University of Manchester and he asked them if they would like to excavate them. They ended up excavating 1200 bodies. Of those 1200, twenty individuals had so much flesh on them that they were dangerous, so they cremated them. So of the remaining 1180 individuals they had extraordinarily detailed biographical records, not only their birth and death records, but on one woman they had a lifetime diary that is still in the possession of her descendants. What they did was to take the coffins and place a brass plate over the names. They then handed the coffins over to the anthropologists and to the forensic dentists and said to age them. Guess what? Every skeleton ages over 50, especially those who were in their 70's and 80's, were underestimated by at least 35 to 40 years. The physical anthropologists who worked on this project said that there has been this conflict around the world between the voracity of written record and the so-called science of what we do. We have always decided that the science was correct and that the written records were in some way lies until they tested the truth in a blind way and the written records came out a lot better. So what I'm telling you here is that yes this is propaganda, yes it has an agenda behind it and yes it is politically motivated. We can't presume that it's lies. This is not made up stuff.

Now when we have a conflict between what the king is saying and what the archaeology is saying then what we have on our hands is a Saddam Hussein. When there isn't a discrepancy between what the king said that he did and what he's going to do we have a Schwarzkopf. Usually you can detect through conjunction and disjunction which one you have and that is where all of this stuff plays together to make a huge matrix of information that helps us begin, at least, to test the idea of reconstructing history.

The first new event that you have to know, which was deciphered last May by Nikolai Grube, was the *ak'ot* which means to dance. Earlier Nicholas Hopkins, Kathryn Josserand and I had decided that this glyph here was probably an auxiliary verb because of the particular kinds of contexts that it appeared in, but now it is perfectly clear that it means to dance (Fig.49). Always after this glyph you will



AK'OT - TA - HA



A - AK'OT - TA

Fig.49

have a prepositional phrase (*ti* and a *k'u*) and this particular glyphic passage accompanies the Bonampak dancers who are dancing around in quetzal feathers. So Peter Mathews was the first one to suggest that these prepositional phrases refer to the object held in the hand. We've known for a long time that this verb had to have an initial *ah* and a final consonant of *ta*.

The next inscription is on an alabaster pot from Copan (Fig.50). The person is dressed up in this array and he has a rattle in one hand

and so forth. Here we have Ak'otah Ti Pitsil and the final glyph is probably a xu.

On an alabaster vase from the Copan area (Mer 3246) YAX PAC is shown as a dancer dressed in a feather costume with a mac-wanier mark, holding a rattle and with a mark in front of his face.



The accompanying text reads



AK'OTAH TI PITZIL ! - U - YAX PAC

"he is dancing as a bellydancer ... YAX PAC"
 or "he dances for the bellydancer ... YAX PAC"
 note also that PITS means "nice, beautiful" in
 Chontal (Isnowles. 91416 "pretty"). This could then
 refer to his beautiful dancer.

Fig. 50

Now this is very important because as we go through Bird Jaguar's record a tremendous number of the events that we have just taken to be royal pageantry or processions end up to be rituals in which the ruler himself performed (Dance) in royal and public pageants, not unlike the pageants that you see all over the Maya area today.

Now the second decipherment of importance is the decipherment of the "Fish-In-Hand" Glyph. Now the history of this decipherment is very long and complicated. The first person that I know of who actually suggested that the "Fish-In-Hand" had the value tsak was David Kelley based on the fact that "9 Fish-In-Hand" replaces G1 in The Lords of the Night and there was a god who is recorded in ethnohistorical sources of Yucatan called Bolon Tsakah. Now the problem was that David Kelley couldn't figure out if this was glottalized or unglottalized. We didn't know whether it was tsak'ah or tsak and so this as a reading of tsak nobody could figure out. So let me show you the trail for the decipherment (Fig. 51).

J
TSAK

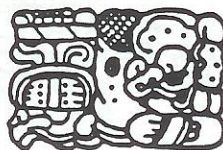
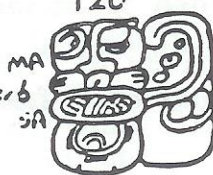


Fig. 51

The first trail actually came two years ago when David Stuart sent this letter out (Fig. 52).

I'm intrigued by a verb ^{MA} ^{TZU} ^{HA} that has a potential for phonetic decipherment.



tsu - ? - ha

This is some sort of "completion" verb that goes with Period Ending records at a number of sites. Here, on the panel from Pomona, "17 katuns" immediately follows, and in direct association with 9.17.0.0.0.

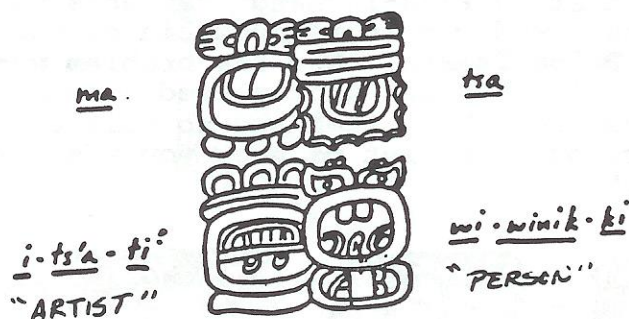
The middle sign seems the road block to decipherment. It is a rare sign, but one that behaves like a CV syllable, as in the verb here illustrated. What's its value?



Coming before the ha sign, I will assume for the moment that the vowel is a, thus providing the -ah (passive?) ending. We then should investigate some linguistic root with the form tsu whose meaning would fit this context.

Note Yucatec tsuts: "cerrar algo, etc., etc." (see long entry in the Cordemex).

The unknown sign might conceivably be tsa, to provide tsu - tsa - ha. The evidence so far is negligible, but note this combination:



i-ts'a-ti
"ARTIST"

wi-winih-ki
"PERSON"

Cordemex - (Ah) Mats - doctor sagrado

eq. w/ miats, I presume.

Fig. 52

In this letter, David looking at a series of places found another substitution set in which this glyph here (Fig.53) with a ma sign and what appears to look like a net bowl appeared with the kankin glyph that we had a value of tzu for (from Knorozov) combined with this glyph (bottom sign in first glyph block) and ha to produce a word that meant to end or finish a katun.

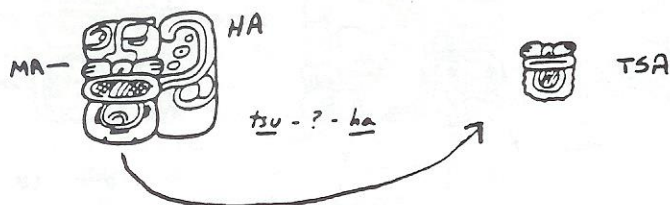
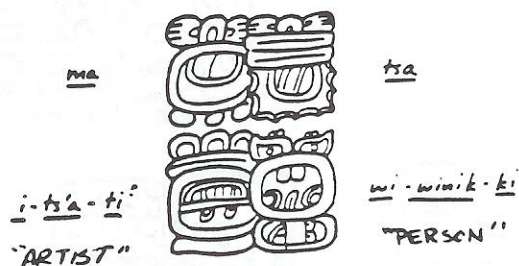


Fig.53

Presuming that because the ha sign is the final verbal suffix we want to go with a sign that also has a ah as a vowel. He looked for a word that started with tzu and ended in some other consonant that would give you tzu something ha as the verbal root. He went to the dictionaries and found tzuts which means to finish, to end or to close. Because of the ha here, he proposed this rather than being another tzu sign as a tza so it would be spelled tzu tza ha to get tzutsa. Then in the same letter he goes to explain that he found this example (Fig.54) in which down at the bottom you have i ts'a ti (artist) winik (person) and up above you have the full version of ma followed by tza giving him the value mats.



Cordemex - (Ah) Mats - doctor sagrado
eq. w/ miats, I presume.

Fig.54

Well mats and sometimes miats in Yucatec means wise or wise person (sabio in Spanish). So this individual is a "Wise Artist Person".

Using that, Nikolai was comparing Lintel 25 of Yaxchilan with Lintel 42 of Yaxchilan (Fig.55). As you look at it, there are some direct parallels. Here is the "Fish-In-Hand" followed by u kawil (A). There is a series of glyphs in here (B and C) which read u tok' pakal and then you have either ah butz' or ah cak. Then we have o chak. Here (D) we have u ch'ul (holy thing) hu lu and in the bottom text next is the "Fish-In-Hand" glyph. Finally, here's the tza and here's the ku. Then Nikolai went to the dictionaries to see what tsak means. It means to grasp in the hand, but more importantly it means exorcise. What do you do when you exorcise something? You call out the spirit or

pull it out of the body that has been possessed. Now think of a poor Spanish priest who has come in to witness Maya vision rites when they are calling out the horrible demons of the other world. I actually thing that "conjure" is the verb, but in Spanish the equivalent is to "exorcise".

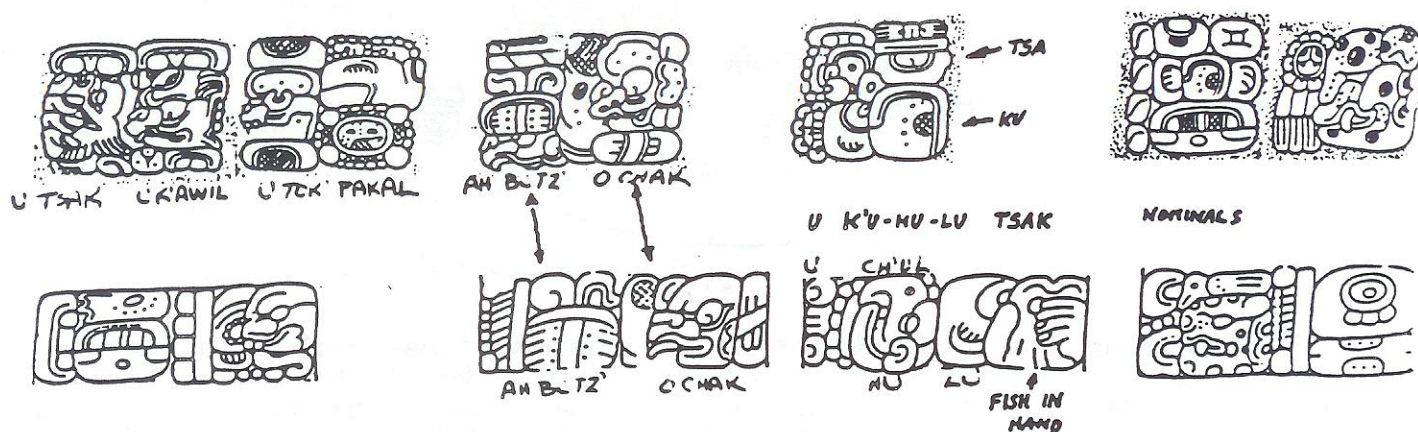


Fig.55

Now in addition to that, the other great event that has happened in the last two years is David Stuart's, Steve Houston's and Nikolai Grube's discovery that the spotted ahaw spells way (Fig.56).

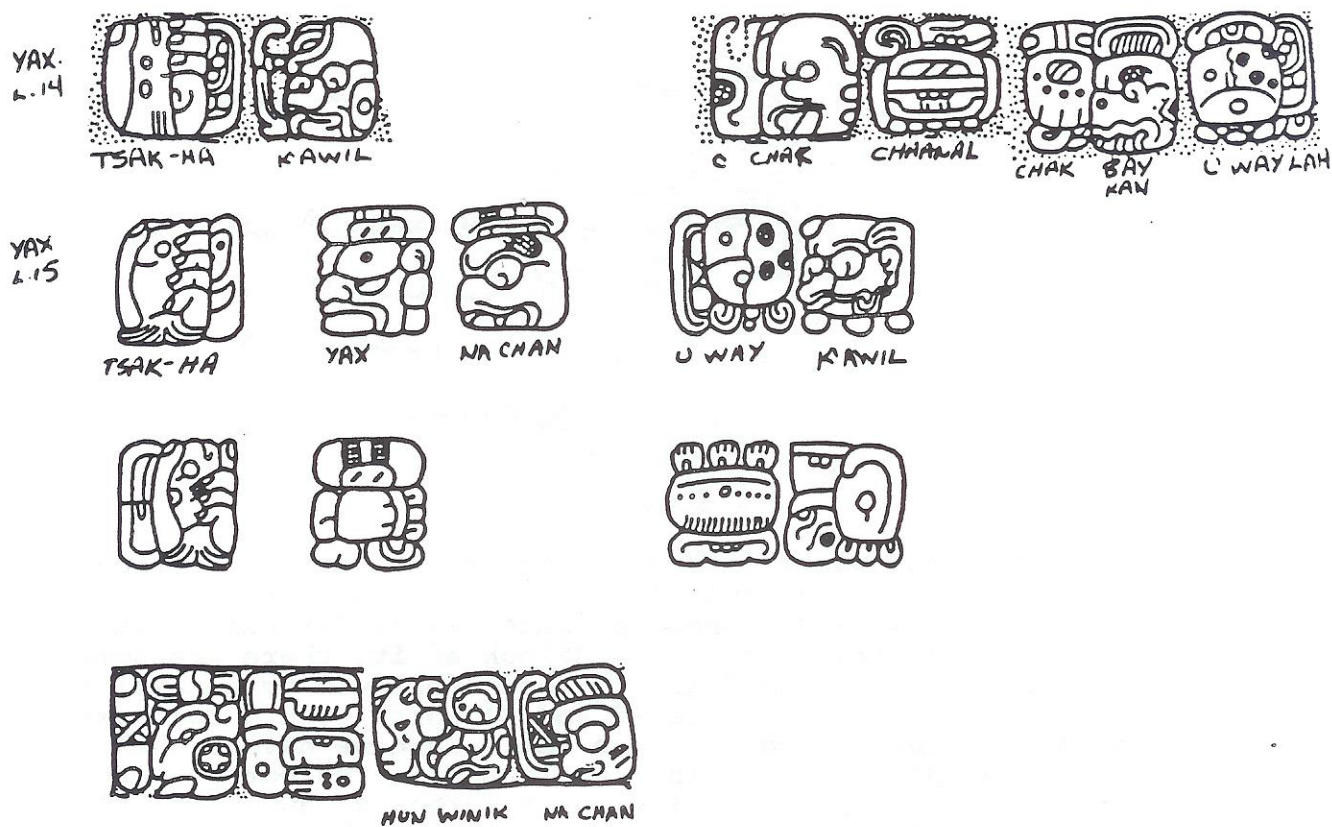


Fig.56

Way in Mayan languages means to sleep and it also means your nagual or to transform into your nagual. So it means both to go through these rites that allow you to become your animal or spirit companion or it also means to sleep. The basis that both definitions fit here is that creatures that we have on pots have way in their names and the dictionary entries in Yucatec and some of the other languages have both "transformarse" and the Spanish word for spirit companion.

The critical thing here in the way that this works is that in these "conjure" or "exorcise" verbs is that you'll have the tsak or tsak ah (to conjure up), then you will have the name of a serpent or the name of a being (Fig.56); in this case it's Na Chan and down below it's Hun Winik Na Chan. Back up on top the name is Chanal Chak Bay Chak and these beings are then called the way of kawil or of a lord from a particular place or the way of some other being. So these Vision Serpents that we see now have proper names and they are the way. The other place where ways show up is waybil and to be in the state of waybil apparently means "To Bury".

BIRD JAGUAR'S NAMES

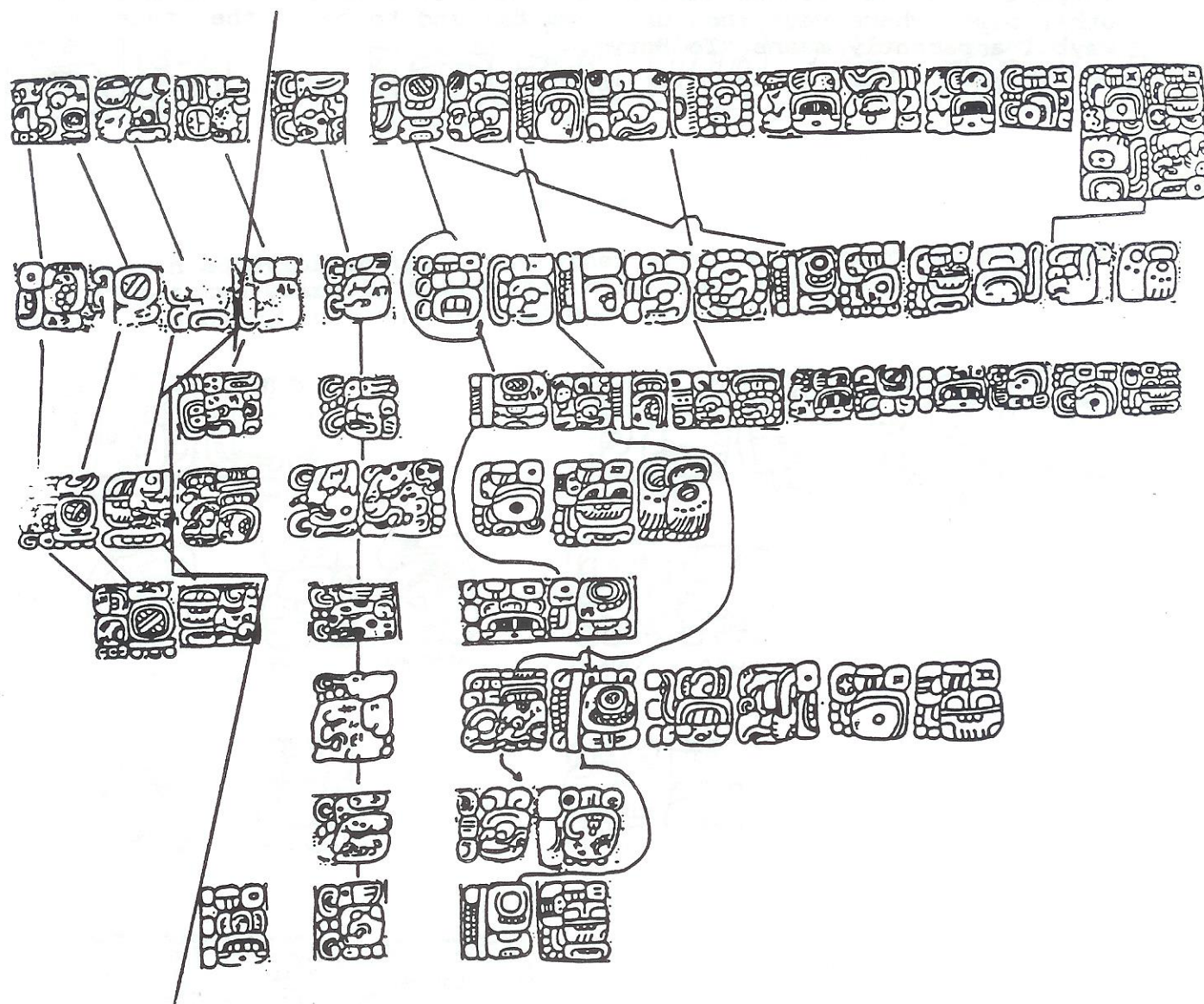


Fig. 57

These are Bird Jaguar's names (Fig.57). I'm going to show you in a minute why this reading for Bird Jaguar's name works because I don't have a substitution pattern on this, but his name begins with a ya. It has a balam in it and there is a small bird. Now there are at least two places where that bird is replaced by a bat and a ni sign (Fig.58).

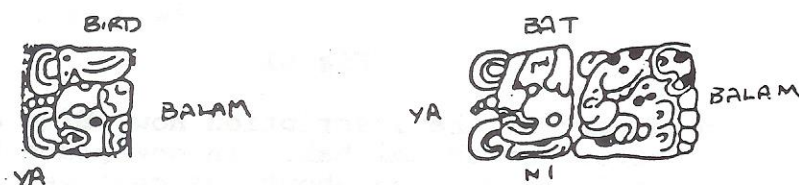


Fig.58

Nikolai has found very good evidence that the bat probably has the phonetic value of xu or xa. The bird ends up being yaxun, but it is a bird that appears quite frequently in the Chilam Balam as a bird of prophesy. It appear then that Bird Jaguar's name was Yaxun Balam. Now Yaxun Balam has in his name a series of phrases that will repeat over and over again, but not always. These are title sets that are not fully understood yet and not all of them are needed to name him. All you really need to be able to name him is Yaxun Balam spelled out, but they'll put other things in it.

The first set (the set to the left of the vertical line) was called by Proskouriakoff the "Sky God" phrase. Its units consist of the following: the first glyph is always te followed by a ku and a yu (tekuy and I have no idea what it means). The second part of the glyph is made up of a deer horn over the same inverted vase, which if it is hoy it has to be "something hoy" (Fig.59).

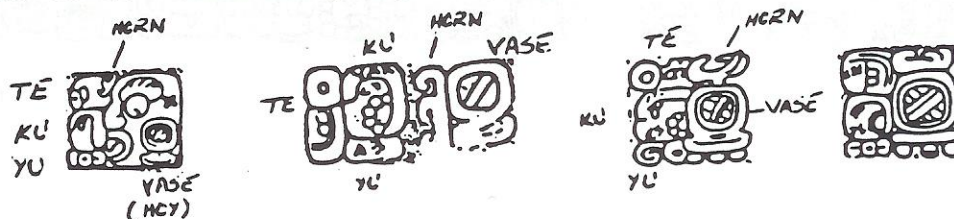


Fig.59

Following that glyph we have a "Sky" glyph followed by na, which gives you the final consonant for sky (chan) and this is a weird head that has something in its mouth and a na on the bottom of it (Fig.60).



Fig.60

The next part in this phrase will be this sign which Nikolai has shown to be read as zero or mi. The head with the dots in it is xi with a nal over the top of it (Fig.61). The nal is always pronounced last, so it's mix nal. Mix nal is the name of a god from the Underworld or it may refer to a region of Yaxchilan, so that he is a person of that region.

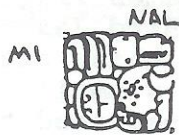


Fig. 61

In the second part of the inscription now, Bird Jaguar loves to say "He of 20 Captives" or ah kal bak. In one place he says "He of 21 Captives". He then loves to brag about the captives he took. The next glyph in the text (F in Fig. 62) was read by Proskouriakoff as "The Captor Of". Last summer a new inscription was found at Dos Pilas in which a lord from Site Q, who was the "Protector" of the hier of Dos Pilas is called by this glyph. He is the Kanul of the Ch'ok of Dos Pilas. Kanul means guardian. He was the "Guardian Of" Ah Uk (G) "The Captor Of" (H) Jeweled Skull (I). His next title tells us how long he's been around for and at the time that most of these events happened he's between 40 and 60 years old so he calls himself a 3 Katun (J). I don't know what this title is (K). In this case he is a 3 Katun (L) Yahaw te (M) (In other passages from Fig. 57 he is listed as a 3 Katun Ahaw, 3 Katun Ch'ahom and also as a 3 Katun Chak Te.)

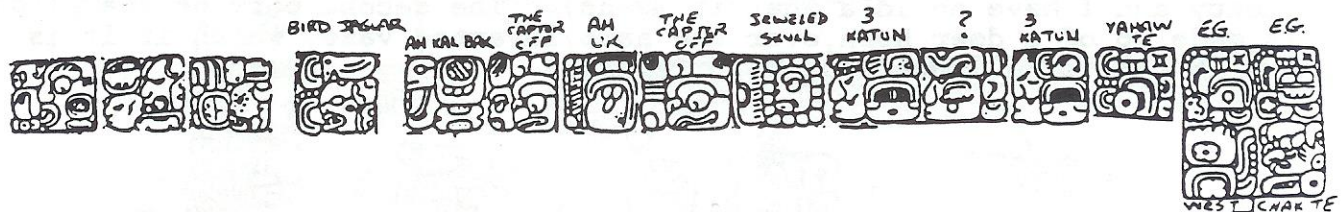


Fig. 62

(A question is raised about the purpose of the yahaw glyph in the last passage.) There are three titles now in which the title is yahaw te (Fig. 63). The title is "He is the Tree Lord". If you want to possess that title it is u yahaw te. If that person is a subordinate of someone else, he is a u yahaw te. There is also another title here that is ah ch'ul na. The title is, whether it's a woman or a man, it's ah ch'ul na. If you want to possess that, it becomes yah ch'ul na and the ah stays there.

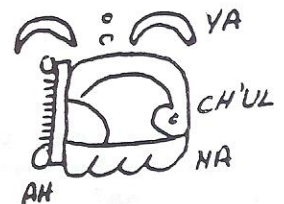
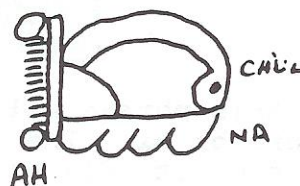


Fig. 63

Now to get back to Fig.62 we have a double Emblem Glyph (we don't know why). One seems to be "Split Sky" (O) and the other one may have something to do with "Earth" (N). Lastly, the kings of Yaxchilan love to call themselves "West" (O1) Chak Te (P1). We are not sure why Yaxchilan is so concerned with the "West Chak Te" except that it is associated particularly with war.

LADY XOK'S NAME

Now Lady Xok, who is an important person in this story has been called Lady Xok because of the way her name is spelled. The "Xok" fish, more often than not is just phonetic u instead of xok, but in her name it's always the animal and since it also has a ki on the end of it I've just retained the name Lady Xok (Fig.64).

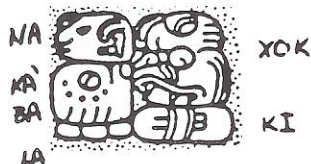


Fig.64

The first part of her name is recorded as Na Ka' (with a ba inside of it) and a la to make Na K'abal Xok.

Sometimes in addition to the Na K'abal Xok, she will have an additional name which has an axe over an "Earth" Sign followed by the same Xok (Fig.65). Now this "Axe over Earth" glyph also shows up in

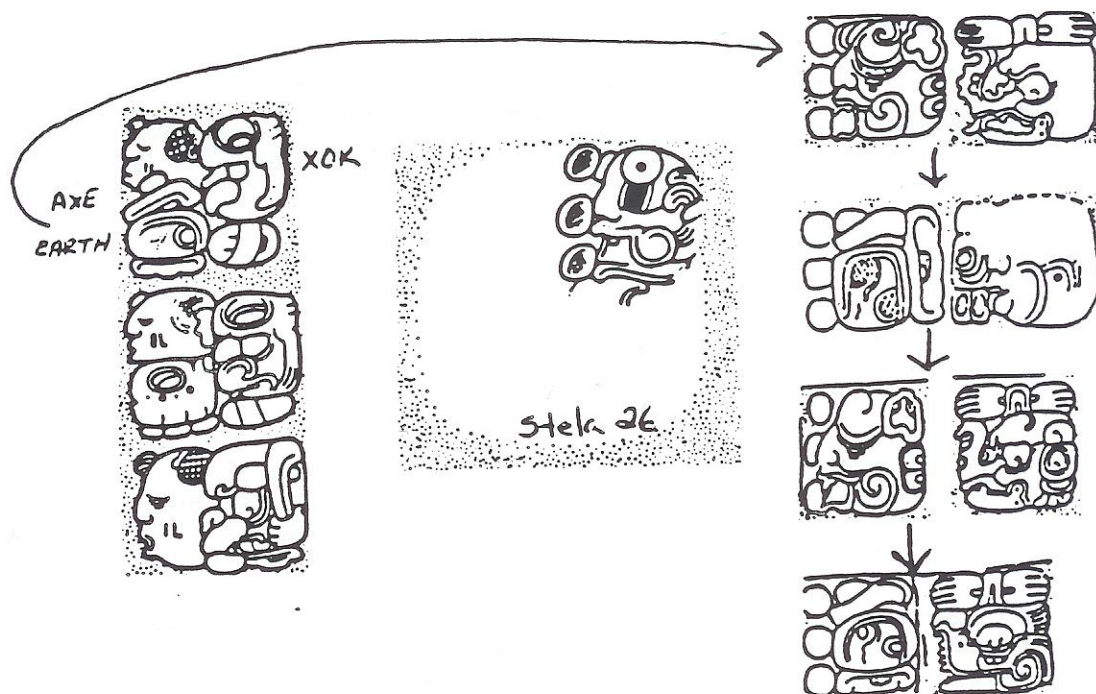


Fig.65

the names at Palenque where you have 3 in front of the "Axe over Earth" and it is replaced by this same glyph from the "Sky" god title. All we know about it is that this term, whatever it is, ends in na, but we simply don't know what its phonetic value is. The important thing is that on the side of Stela 26, this part of her name is recorded in this "3 Title" phrase, which you can see is this.

The other thing about her is here (Fig.66). This is the hoy ch'ul na (the companion "Holy Woman"). So she is of that quality and

it has an u in front of it. The antecedent of u is Shield Jaguar.

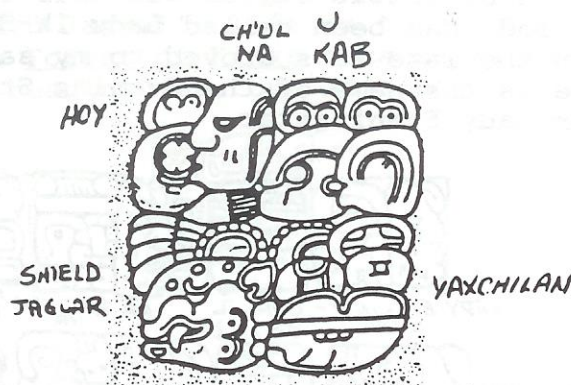


Fig.66

So if this is a metaphor for wife, this is an explicit statement that she is the wife (hoy ch'ul na) of Shield Jaguar. The second part of this phrase will be U plus an "Earth" sign and the next part is eroded here, but it has to be the "impinged bone". The "impinged bone" is a word that ends in na. We don't know what the first part of it reads, but its presence always (in every case that I know about in the inscriptions) signals a locative term. So normally u k'ab I would not take to mean "In the Earth Of" or "In the Territory Of", but when it has the "impinged bone" hooked on it, it does mean u k'ab (the territory). So what he is saying here is that it is his wife and it is his territory in which all of these events happen.

LADY IK-SKULL'S NAME

The other wife of Shield Jaguar was this lady: Lady Ik-Skull (Fig.67). This lady has been called Lady Ik-Skull, but Floyd Lounsbury back in the late 70's proved to my satisfaction that this IK-Skull at Palenque is the name of the Evening Star, so for my new book I began calling her Lady Eveningstar.

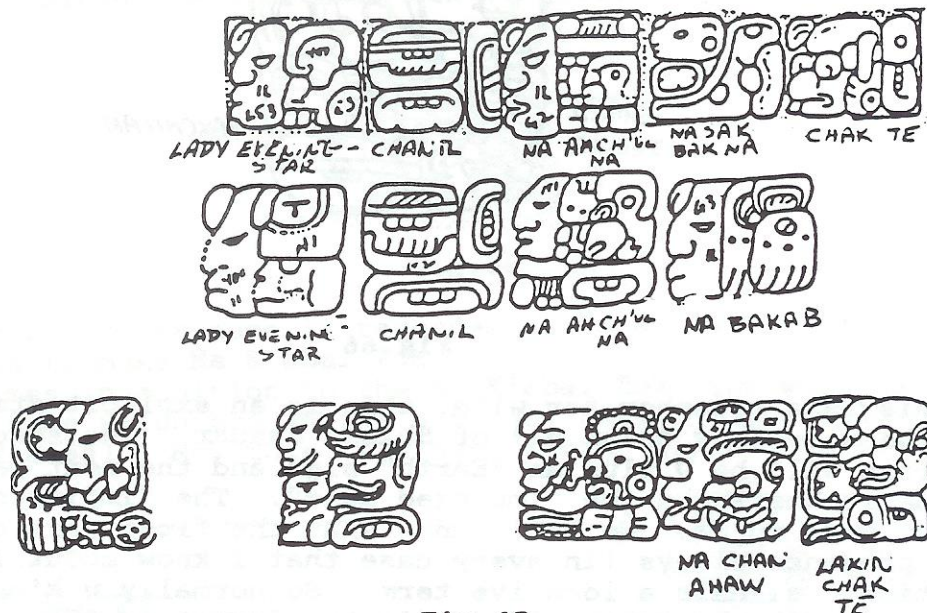


Fig.67

Her name is immediately followed by chan with a li attached to it to make chanil. Then here is the ah ch'ul nu (below on the next line this glyph reads ah ch'ul na) and this means perhaps the "Person of the Holy Temple". Either way the ah has a na (female head) in front of it to let you know this is being carried out by a female person. Next we have Na Bakab and up here it is recorded with a na sign followed by the sign for west. The mouth of the Underworld is open (zac bak na) biting down on the sun. The last glyph is the Chak Te title.

Now the most critical information about her occurs on Stela 10, where in her name series she is called a Na Chan (or K'an) Ahaw and the Snake Emblem Glyph is the name of Site Q. Now in the Forest of Kings we called Site Q Calakmul. I think that most of the epigraphers in this room think that it is not Calakmul, but it's somewhere between El Peru and Dos Pilas as yet undiscovered. It is an incredibly important site so the critical issue here is that everyone of the name phrases that we have of Na K'abal Xok show her without any external Emblem Glyphs or titles. Without the markings, I presume that she is local. This woman (Lady Ik-Skull) who is the late wife in Shield Jaguar's life is a woman from a powerful foreign site, perhaps the single-most powerful polity at this time. In this case she is called a Lakin Chak Te or East Chak Te and this is the only time I can think of that Chak Te goes with the east instead of west. I think that it's recorded this way, because I think the "Snake" site is to the east.

LADY GREAT-SKULL'S NAME

Now the lady of Bird Jaguar's life is this person. I called her Lady Great-Skull in the Forest of Kings because Nikolai hadn't convinced me of the mi reading yet, but it's now clear that her name was Chak Kimi (Fig.68).



Fig.68

She has several title sequences which you have to know (Fig.69). This is Lady Ahpo Hel's name from Palenque just to show that the same title sequences occur from site to site.



Fig.69

The first part of this sequence begins with a na followed by a ha and a ki (Na Hak) (Fig.70). The next glyph probably begins with a T-128 for Cha and then something else below followed by a winik title. I think that these two together are the location for the city that she comes from and so she is a person of that location. Then sometimes you get a lok ch'ul sign, so maybe she is the "bringer out of gods". Here are her names, Na Chak and here's the skull followed by mi.

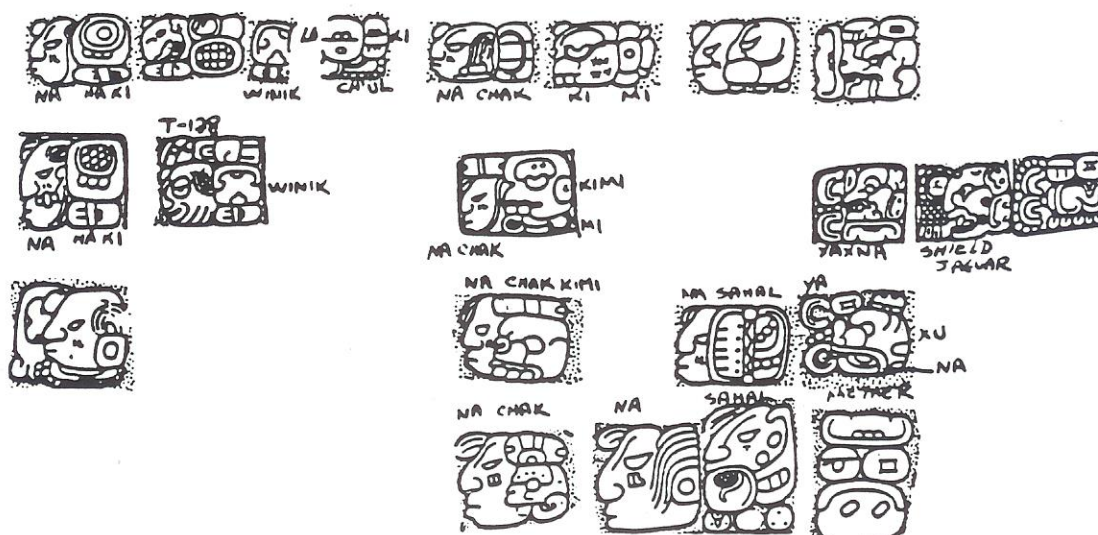


Fig.70

Here's another one recorded as Na Chak. Here's the Kimi skull and mi. She is also a Na Zahal or she is "ne Who Fears" an allied subordinate. Then what we have in the rest of her name is very important. This glyph, Peter Mathews long ago identified, as "Mother". In front of this glyph we have yax (phonetic ya plus the bat for Xu or xa). Then here we have na and the na is in the mouth of the bat here. This then reads yax na. Down below we have na xa or xu and yax na means that she is the "First Mother". Each time that you have this, you either have Shield Jaguar II's name immediately after it or right over the top here is ahpo, so she is the Yax Na of the heir. Almost every time that you see her name (Yax Na Ahaw or Yax Na plus the name of the heir or Naxan Ahaw) that is what she is identified as: "The First Mother".

GREAT-SKULL'S NAME

We are now going to go over another individual who shows up here in the inscription. This is the principle male of Na Chak Kimi lineage (Fig.71). His name is also Chak Kimi and he is a sahal.

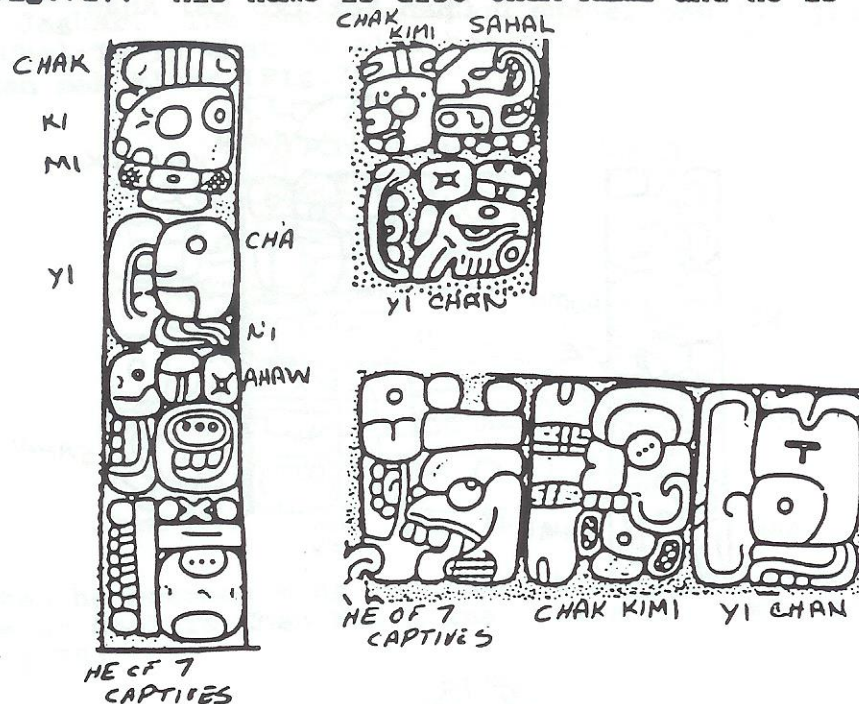


Fig.71

He is also recorded as "He of 7 Captives". Every time that he is named the next thing that is said is yi cha ni ahaw. He is the Yichan Ahaw or the brother of the heir's mother (the ahaw's mother's brother). Every time this guy is named, that's in his name phrase and that is why he's important. Here is the Yichan. The name of the heir is recorded on the bottom of this lintel (not shown) and I think that this is probably another yichan here also.

TWO IMPORTANT SAHALS

The next character that we will meet over and over again is this fellow here (Fig.72) who is the U Chan Kot (ko te) Ahaw.

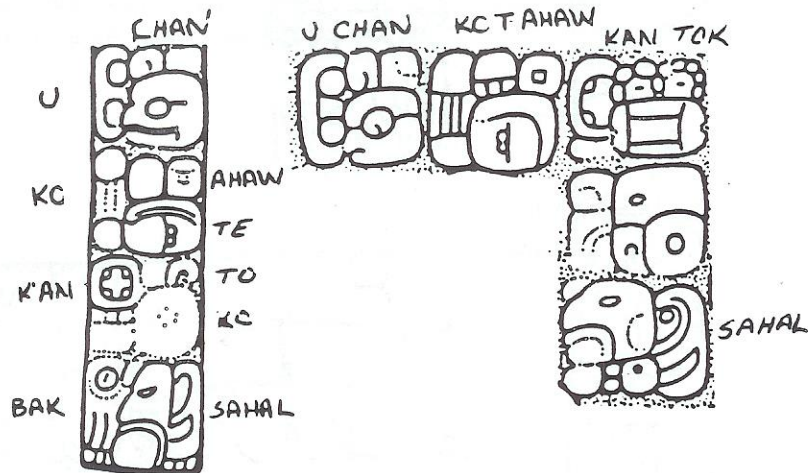


Fig. 72

Last summer, Nikolai read this as Kot Ahaw or Eagle Lord. His name is K'an Tok or precious flint and he is sahal, but most importantly he is the ba sahal or the "First Sahal" of the kingdom. He is the most important sahal in the kingdom.

The last sahal, the one that we just call Tilot, is also a sahal but he is the sahal that runs La Pasadita for the king.

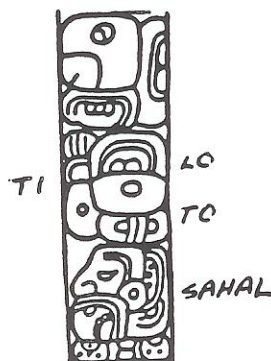
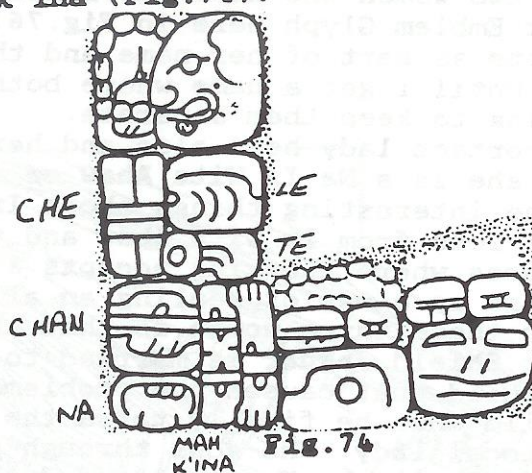


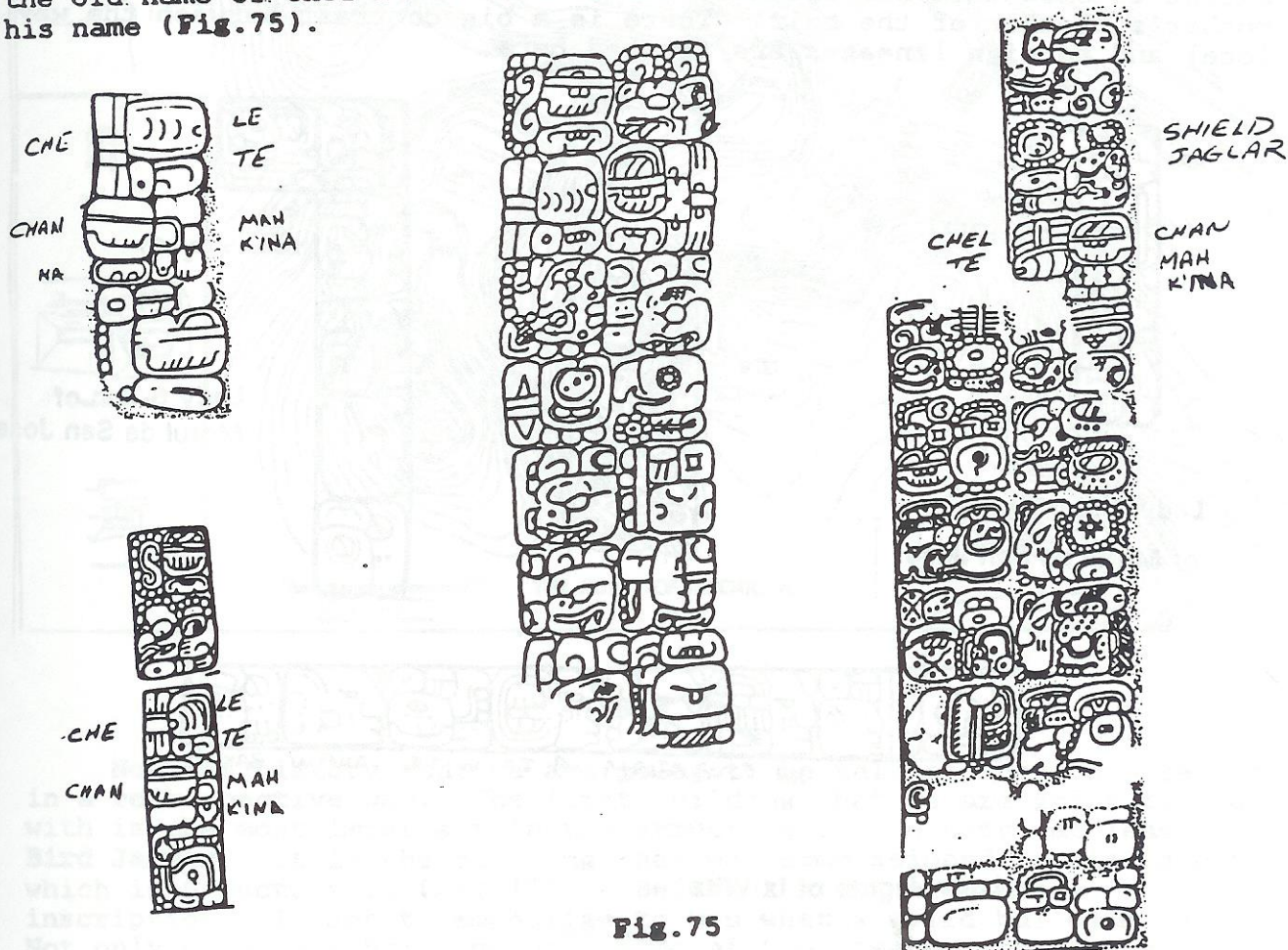
Fig. 73

SHIELD JAGUAR III'S NAME

Now here is the heir Shield Jaguar. The name that he takes when he accedes is Shield Jaguar, so he is the third king at Yaxchilan to be named Shield Jaguar. The important part about him and the reason why we call him Chel-Te is that he also has his child name which includes che le te chan mah k'ina (Fig.74).



Even when he becomes king and takes his accession name he retains the old name of Chel-Te Chan Mah K'ina. Here are some more examples of his name (Fig.75).

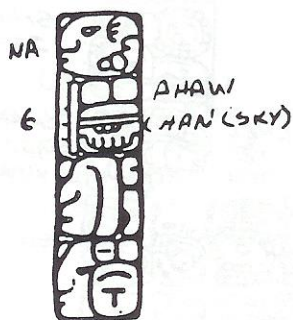


THE OTHER LADIES IN BIRD JAGUAR'S LIFE

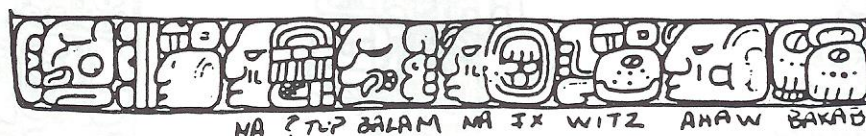
Now what is important to understand this is the unfolding of the story. **Bird Jaguar** shares the public stage with four women. Now it's possible that I've split one person into two, but I'm going to keep it split because there are two women who have the Emblem Glyph of Motul de San Jose (that is the Ik Emblem Glyph here in Fig.76). One of them has it labeled as **Lady 6 Stone** as part of her name and the other one is named **Lady 6 Sky Ahaw**. Until I get a name where both of these are in one name phrase, I'm going to keep them separate.

We have another important lady here also and her name is **Na something Tup Balam** and she is a **Na Ix Witz Ahaw** or a Lady from Jaguar Mountain. Now one of the interesting things about **Ix Witz Ahaw** is that **Shield Jaguar** captured a lord from **Ix Witz Ahaw** and this appears to be another one of those places where the king accepts a woman from a conquered site in marriage as a way of sealing an alliance.

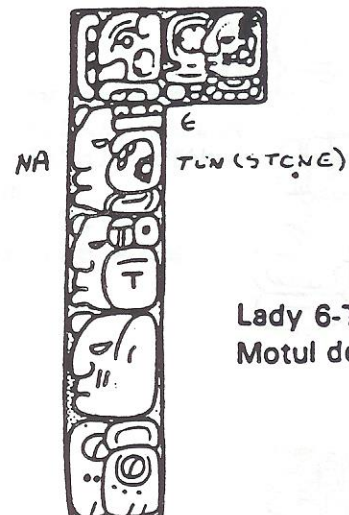
Now the thing about these three women is that they carry foreign Emblem Glyphs. Remember **Shield Jaguar** is married to a local lady and a foreign lady and the child that causes the problems is the child of the foreigner. That child when he finally takes the throne marries three foreigners and a local lady. He goes through great trouble to explain that this local lady is the **Naxan Ahaw** and the **Yaxna Ahaw** of the city, so she is the "First Mother". They also go through a great extent to show that her brother, who is the lineage head, is the mother's brother of the heir. There is a big contrast between the way local and foreign lineages are treated here.



Lady 6-Sky-Ahaw
of Motul de San Jose



Lady Jaguar of Ix-Witz



Lady 6-Tun of
Motul de San Jose

Fig. 76

THE INSCRIPTIONS OF STRUCTURE 23 AT YAXCHILAN.

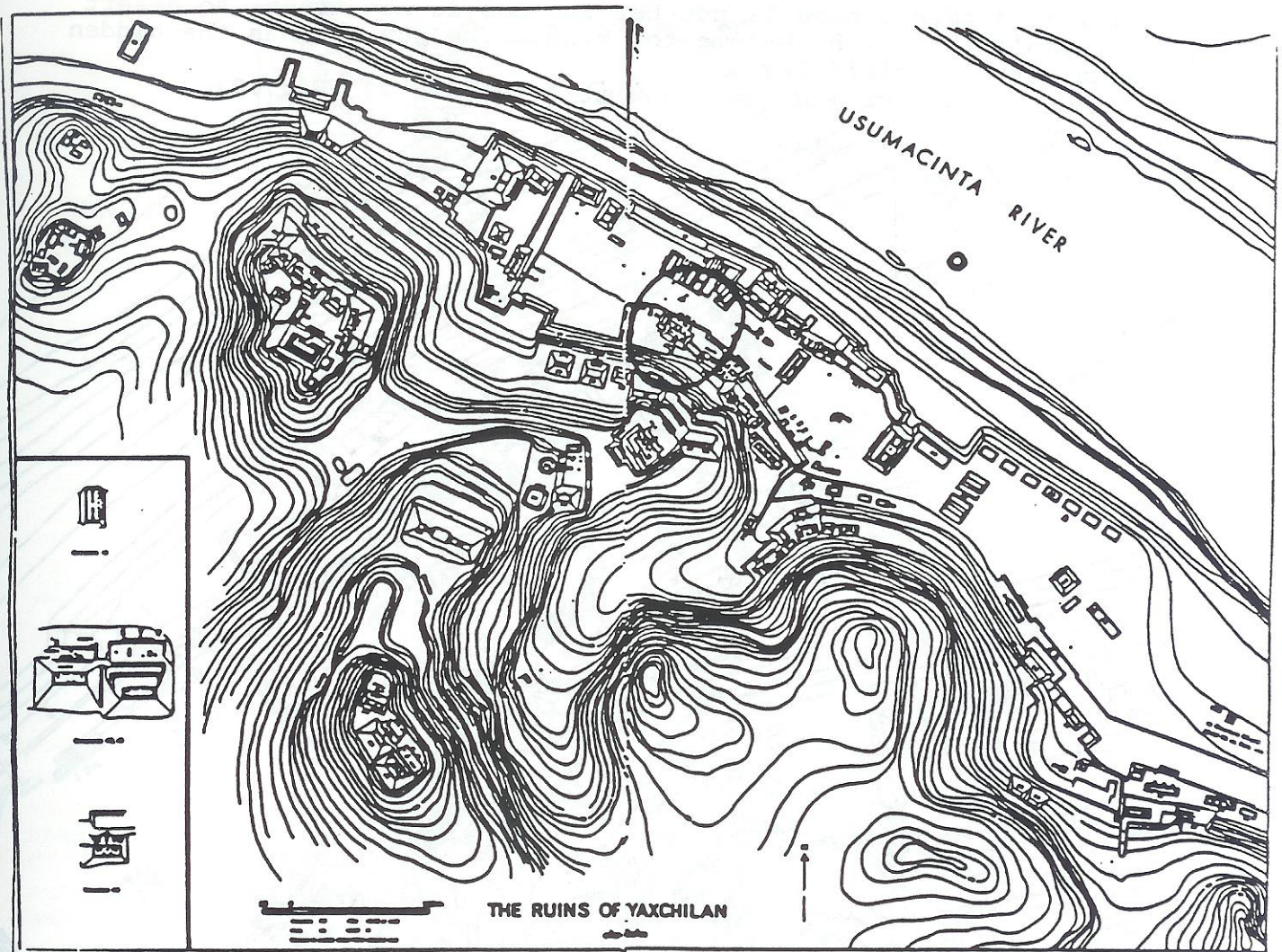


Fig.77

Now the history that we are going to be talking about are recorded in a retrospective way. The first building that we are going to start with is the most important in the structure in the city, at least for Bird Jaguar. It is the building that was commissioned by his father which is Structure 23 (Fig.77). Before I start with these inscriptions, I want to emphasize to you what a weird building this is. Not only does this building have some of the greatest masterpieces that

the Maya ever commissioned, but it is the single building in all of Maya history that is dedicated by a woman. There are twice as many cases at Palenque where women ruled in their own right and there is a case at Piedras Negras where a woman played a very important role in the succession. There is also a case at Naranjo where Dos Pilas sends a woman to repair the dead lineage there and start it going again after it was defeated, but none of those people, that we know about, ever had the right to dedicate a building. So this is very very unique behavior. The question then becomes, who did it? We know who the real power was. Lady K'abal Xok may have had the real power, but the guy who had his hands on the warriors and the artists was Shield Jaguar and it's my opinion that he was the one who commissioned the building. The political strategy here is not her's. She is not trying to assert Yaxchilan's throne and become the king. The guy who has the hidden agenda here is Shield Jaguar.

Now let's take a closer look at Structure 23 (Fig.78).

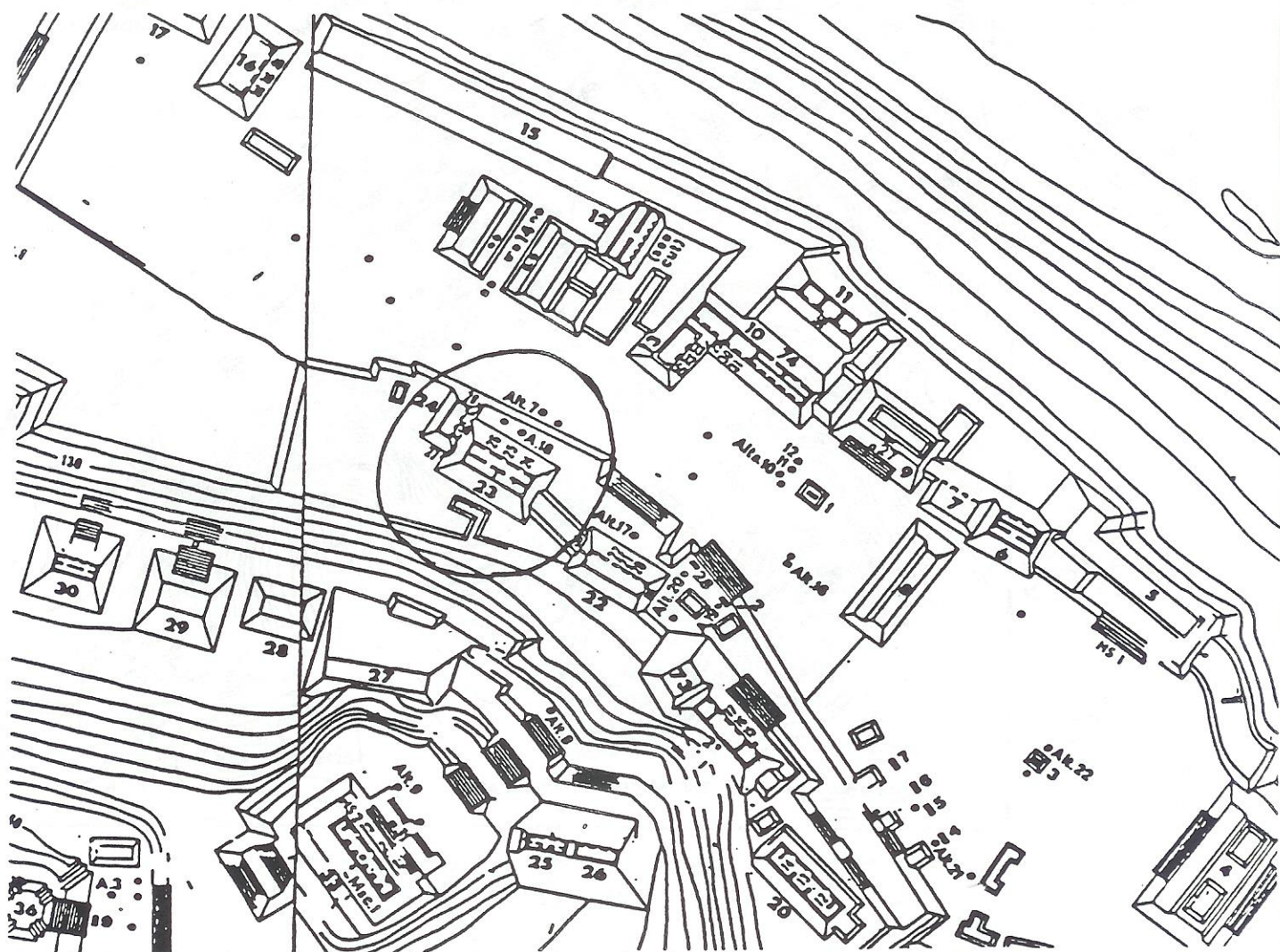
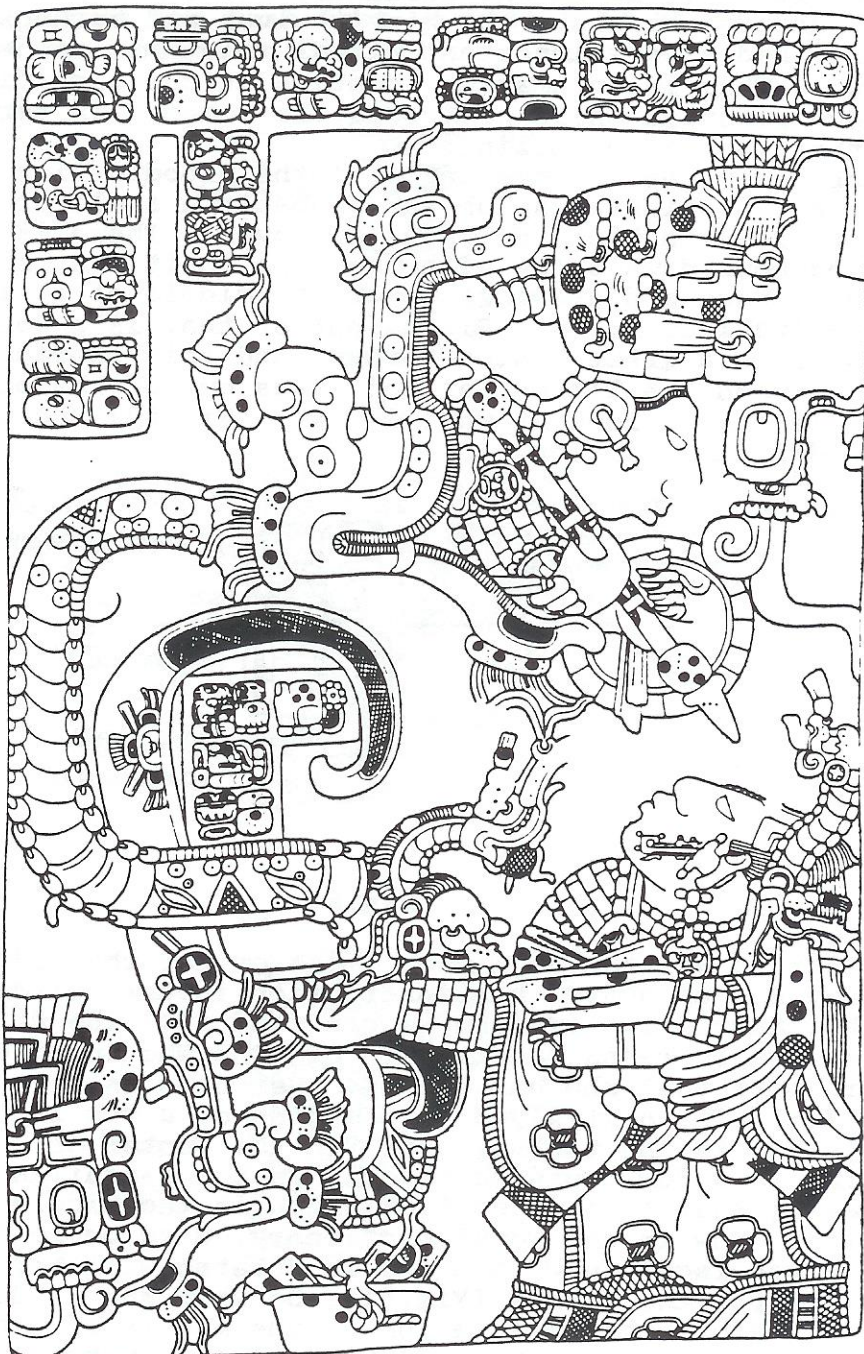


Fig.78

Here's the Usumacinta River and here's the flat or plain area of Yaxchilan. Structure 23 is located right here and we are going to start with the front door which is where we have the earliest event recorded.

YAXCHILAN LINTEL 25



9.12.9.8.1 5 Imix 4 Mac. G8
Gregorian Oct.23, 681

Fig.79

Now this is that earliest event (Fig.79). Shield Jaguar's accession is recorded twice in the city's history, at least in the city that survived. It may have been in other areas, but we don't have it. Once is in Structure 44 on the step in the context of war and capture. The reason why we don't have Shield Jaguar's from the side of that step is because Maudslay cut-off the edge of it, took it to the river and put it in a canoe to take back to London. The canoe tipped over, so now it's on the bottom of the Usumacinta River. The only other place and the only place where the picture is shown is this lintel. Now if you think about it, this is an extraordinary record of accession. We have other accessions where the king's wives and mothers participate because they had a very important ritual role, but nowhere is only the woman shown. This is an amazing fronting at the sacrifice of Shield Jaguar's own prestige where he fronts the woman. In terms of Maya society, that is really amazing.

In the scene she is kneeling with the bloodletting bowl in her hand. She has a stingray spine and probably a shell or an obsidian lancet in there with blood dripping all over. There is another bloodletting bowl down below with the rope in it that she pulled through her tongue and growing out of the middle of it is a huge cloud of either ch'uul or smoke. Rising out of that is a Double-Headed Serpent Bar like a great Vision Serpent and this character comes out of one end of it and the Tlaloc War God comes out of the other end of it.

So let's take a look at what it says (Fig.80) and we will start with the middle inscription.

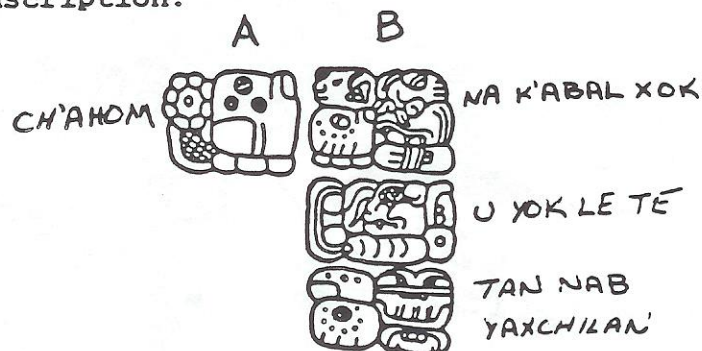


Fig.80

The text is written in mirror image or for the gods to understand because they are up above this inscription in the building, so you have to flip the inscription over so we can read it. The first glyph reads Ch'ahom (A1) which means "Scatterer" or "One Who Incenses". It is the ch'uul or smoke that she has called. Her name is here (B1) and it is Na K'abal Xok. The next glyph is composed of u yok le te (B2). Then after that (B3) is the tan sign for "In the Center Of", a nab sign which is the word for court and lastly is the Yaxchilan Emblem Glyph. This is saying that this event took place in the middle of the court at Yaxchilan. Now in the Motul Dictionary, u yo oc le te spells oc leche or yoc leche (now that che in Yucatec will become te in Chol) meaning vigil for the fiesta (Fig.81). So what she is doing is carrying on the vigil before the celebration in the middle of the court or plaza out in front of where Structure 23 was eventually built.

oo leche, yoo leche: vigilla de la fiesta. Za-
mal yoo leche, mañana es la vigilla de la
fiesta.

Fig.81

The next part of the text that we will look at is the two glyphs
near the top of the monument (Fig.82).



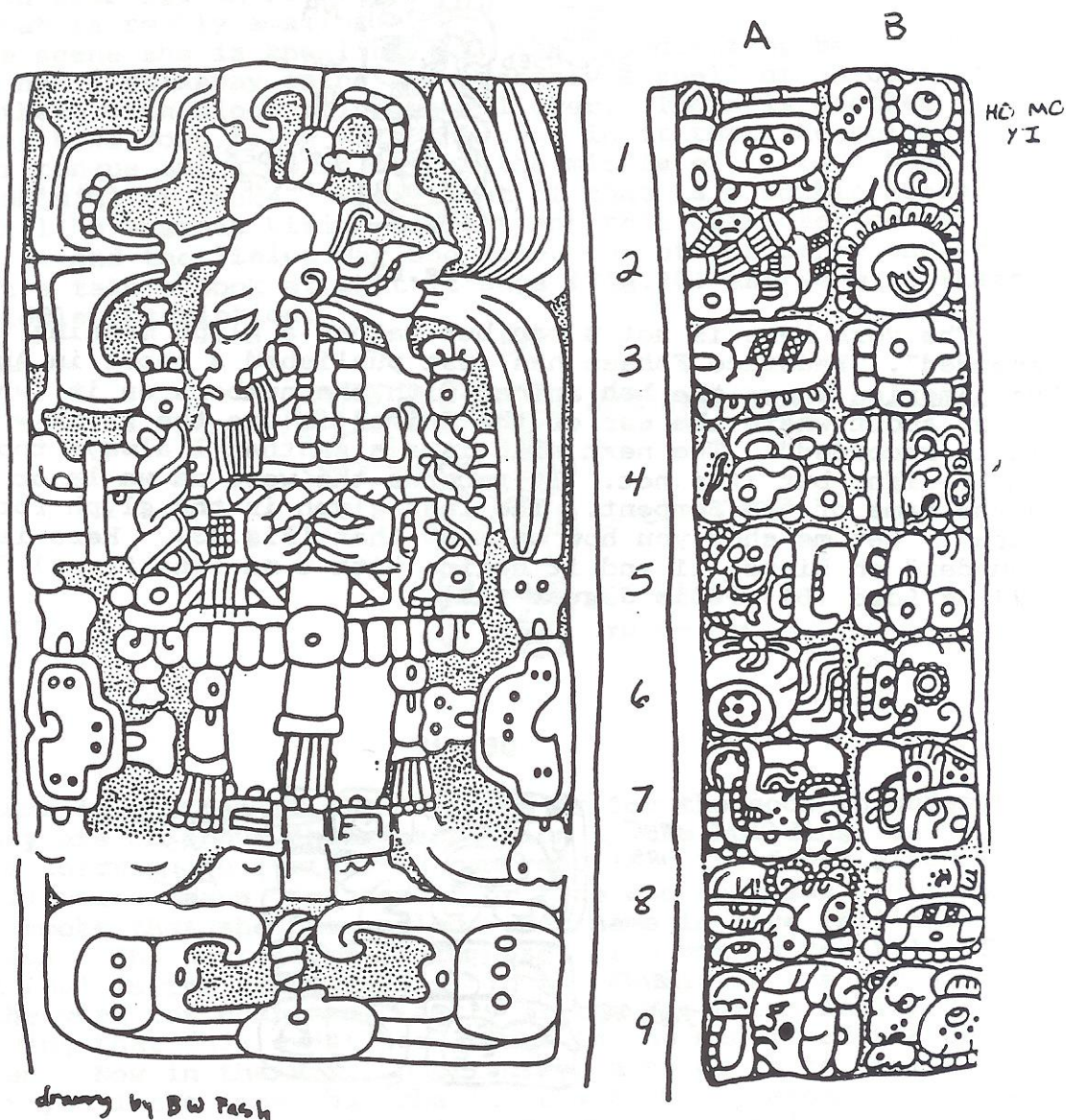
Fig.82

The verb here is not u bah but rather a glyph meaning that "It is recorded". Federico Fahsen has just published a paper in Ancient Meso-America where the bah animal with the numbers on it (which you can see at about where the ear of the animal is) is the glyph which records "It is recorded". The next sign is a sign that I always took as a female sign, but it's not. It records the word na wa la or nawal which is the name of the Serpent. The last glyph is the glyph for "Founders House". Let me show you how we know that (Fig.83). Here is the "Founder" on Lintel 11 and it begins with u na (the first) "Seating" (A1) as Lord (B1) Penis Jaguar (A2).



Fig.83

In the inscription of Copan and other sites we have a situation where we have numbered succession titles which are counted from the name of the Founder. At Copan and at several other places, instead of having the Founder's name you have this glyph which is made up of a cross-motif here (Fig.84 A2), a *te* and a *na*. We don't know how to read it, but we think that it is the glyph for a Lineage House or the Founder's House. At Copan, on the last day for the last king, Yax Pac is celebrating. As a posthumous event his death created the *ho mo yi* (B1) of this structure. *Hom* means "To End" or "Terminate", so the death of the last king at Copan ended this thing (Founder's Lineage). What Lady Xok is bringing out is the person who is the person who carries that polity, so he is the Founder.

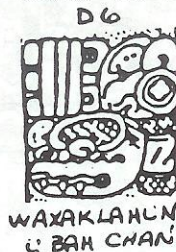
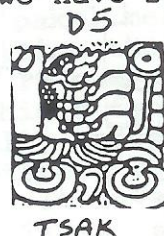


drawing by BW Pasch

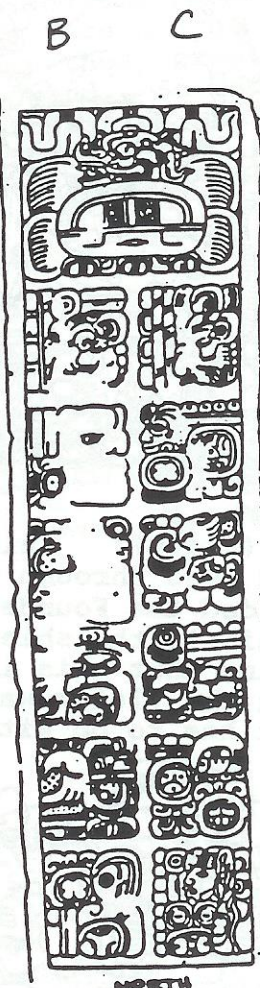
Copan St. 11

Fig.84

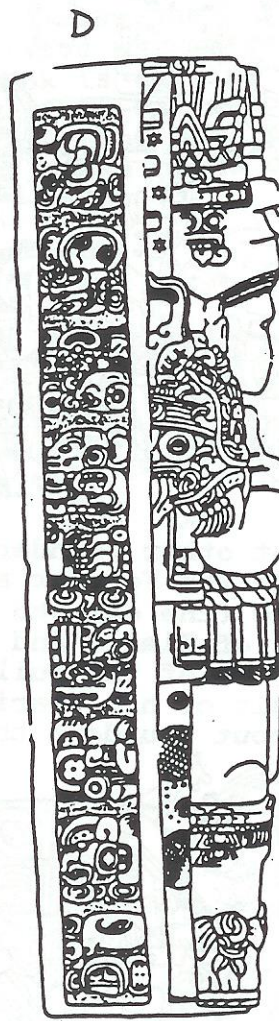
Now what he comes out in occurs on Copan Stela 6 (Fig.85). What we have here is a lineage head dressed up in the Tlaloc War Costume and holding in his hands is the great Tlaloc War Serpent. Above the portrait on the stela is a small mask with the Tlaloc war god coming out of its mouth. Now on the side of the monument is the name of the event. It begins with tsak (D5) waxaklahun u bah chan (D6) and it is the name of this serpent that carries the Tlaloc. Notice following that glyph, we have recorded that he is a West Chak Te (D7).



Estela 6 lado es
A. Foy, P.A.C.



Estela 6 lado norte de la estela - P.A.C.



COPAN ST. 6



Estela 6 lado sur
A. Foy, P.A.C.

Fig.85

Now look at the serpent on Lintel 25 (Fig.86). See the cut feathers here? Here's the Tlaloc and at the other end we have the Founder.

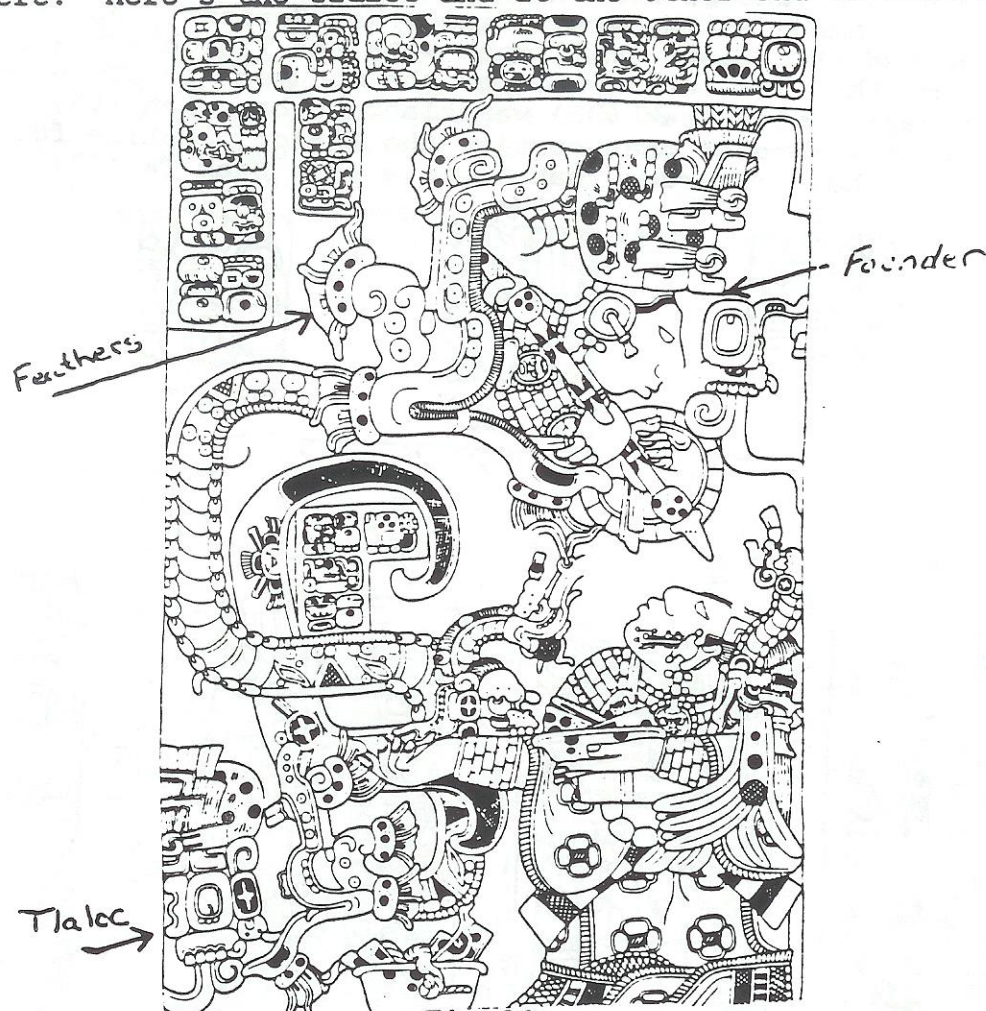


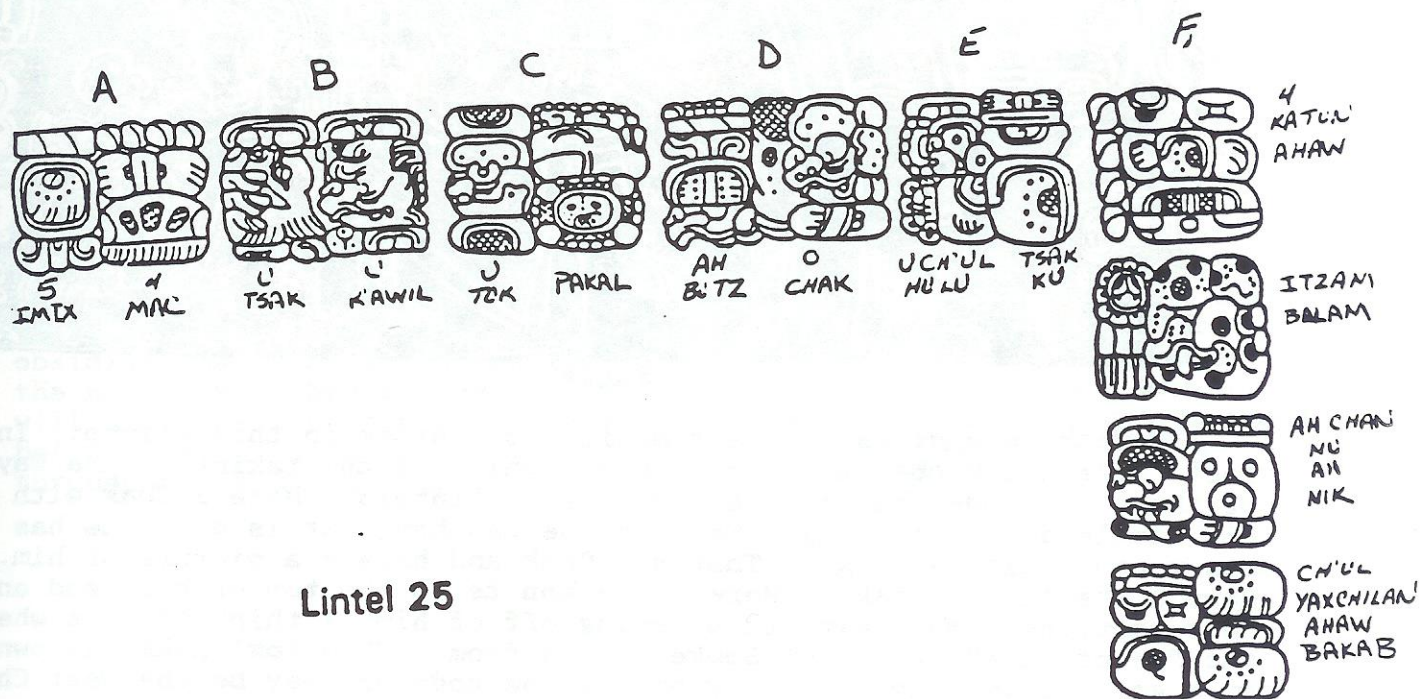
Fig.86

Now let's look at other Founders (Fig.87). This is Altar Q from Copan. It begins with the Founder and goes through the 16 successors to end up with Yax Pac (the one who ended the Founder's House). He wears the goggle eyes of Tlaloc and this is the shield that goes with it. In fact, on the top of the building that this is in front of, there's a huge portrait of him wearing the Tlaloc war costume. So there is something about Founders that has to do with war making.



Fig.87

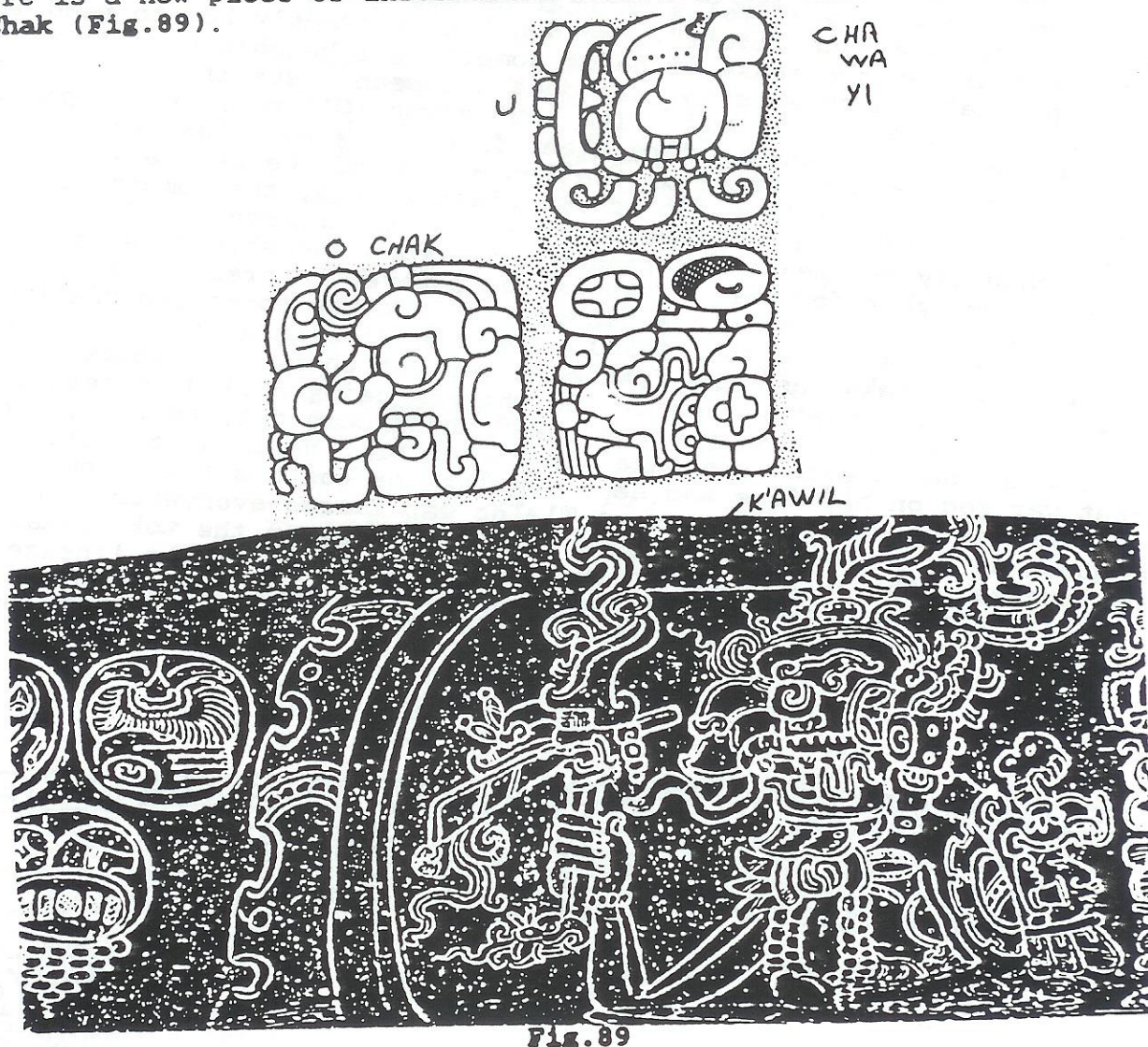
Now the main text on Lintel 25 (Fig.88) begins with the day 5 Imix 4 Mac (A1) or 9.12.9.8.1. Next we have u tsak (he conjured up) u k'awil (B1). K'awil is the name of God K. K'awil can also mean nourishment, but Nikolai tells me that he has found k'aw in one of the languages meaning "Substitute". We don't know exactly how to read it except k'awil has the sense of being something like ch'ujul. It's something that you conjure up. It does not mean a specific god. Many gods can be the way of k'awil. The next glyph (C1) reads u tok'pakal. Now what tok'pakal means is very clear from the Maya. Tok' Pakal is a paired opposition that pairs up the lance head of the battle lance with the shield. It comes from, at its earliest levels, the combination of the atlatl and shield from Teotihuacan which was their metaphor for war. This eventually becomes the metaphor for arrows and shield, which is the Aztec metaphor for war. It was also, however, a precise object that gets passed. It is a specific banner; in fact, the so-called "BallCourt Marker" from Tikal is a tok' pakal. The sun disc image from Chichen Itza is a tok' pakal and the feathered serpent there is a Waxaklahun U Bah. It's the great war pair. So what is being called up here is the image of war and when you see the Founder come out, he is holding the tok' in one hand and the pakal in the other. He is also wearing the great war god on his face and he's wearing the costume that shows up all over the place in these great Tlaloc war images everywhere from the conquest of Tikal onward. So Lady Xok is calling up the tok' pakal of the lineage. She is calling up the great war symbol of the lineage, but this is a very special tok' pakal. The tok' pakal is owned by someone who is called Ah Butz (He of Smoke or He of Fire) O Chak (D1).



Lintel 25

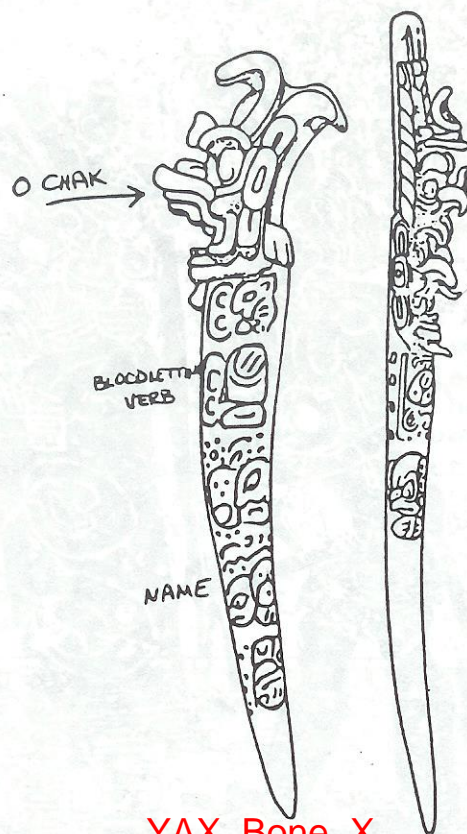
Fig.88

Now David Stuart suggested that the Ah Butz O Chak might be the name of the bloodletting that I'll show you in a minute. However, there is a new piece of information I have found that shows this fellow O Chak (Fig.89).



O Chak ends up as the last dedication phrase in this figure. In fact, it's the u cha wa yi or u chaway which is the taking of the ways of these two gods that ends Early Classic lintels. Here's Chak with his little shell ear-plug. Here is the feather that is o and he has in his mouth a little snake. That's O Chak and here's a picture of him. Here's the little snake. Here's the kan te on the top of his head and he's carrying k'awil with fire coming off of him. I think this is where the "He of Fire" or "He of Smoke" comes from. This tok' pakal is owned by a god and owned probably by one of the gods who may be the West Chak Te god.

We are now ready to read some more of Lintel 25. The next glyph (E1) begins with u ch'ul hu lu and this is what we saw before, tsa ku. Now remember, tsak can either be "To Grasp" or "To Conjure", but the first thing here is "His Holy Hul". Hul is the word for perforator. This is a picture of a Holy Perforator (Fig.90). It comes from the tomb of Lady K'abal Xok's tomb.



YAX Bone X
Fig. 90

YAX Bone A

O Chak is on top of the perforator and David Stuart was the first one to recognize it. You can see here is the bloodletting verb (A2) and then the owner is named down here (A4).

Now let's see what they did with one of those things (Fig. 91 and 92). That may look like a stiff loin cloth stuck out there, but if you look closely there's no doubt that perforators are stuck through the penis. This is a real picture of perforation. They have bound it up at the top of the shaft so that the blood won't leave and they've bound it in paper so that the paper comes out to the bottom. They also have put these perforators through the cut wound. I don't think that those perforators made the wounds. They probably took a piece of obsidian, made the wound and then stuck this through the hole. Now the next guy is brave. He has two stuck through his penis. Now you will also see pictures of these guys dressed up in the costume in which before they go into the actual perforation, they wear these stuck through their bound hair.

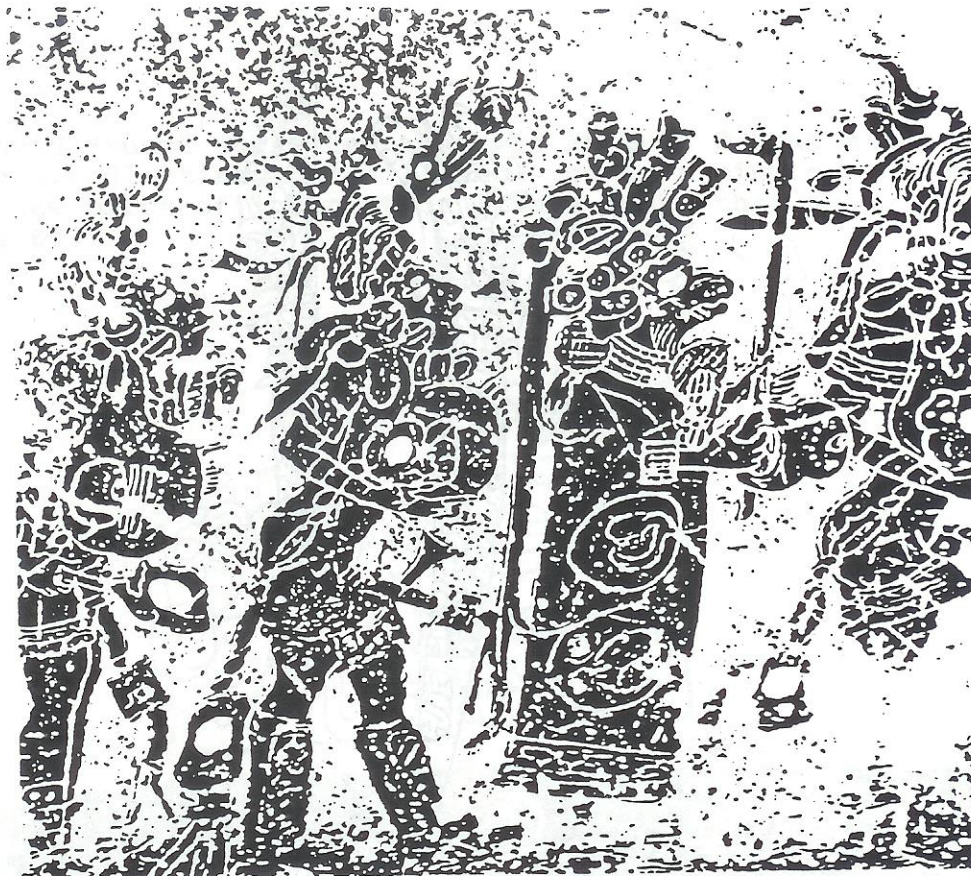


Fig. 91

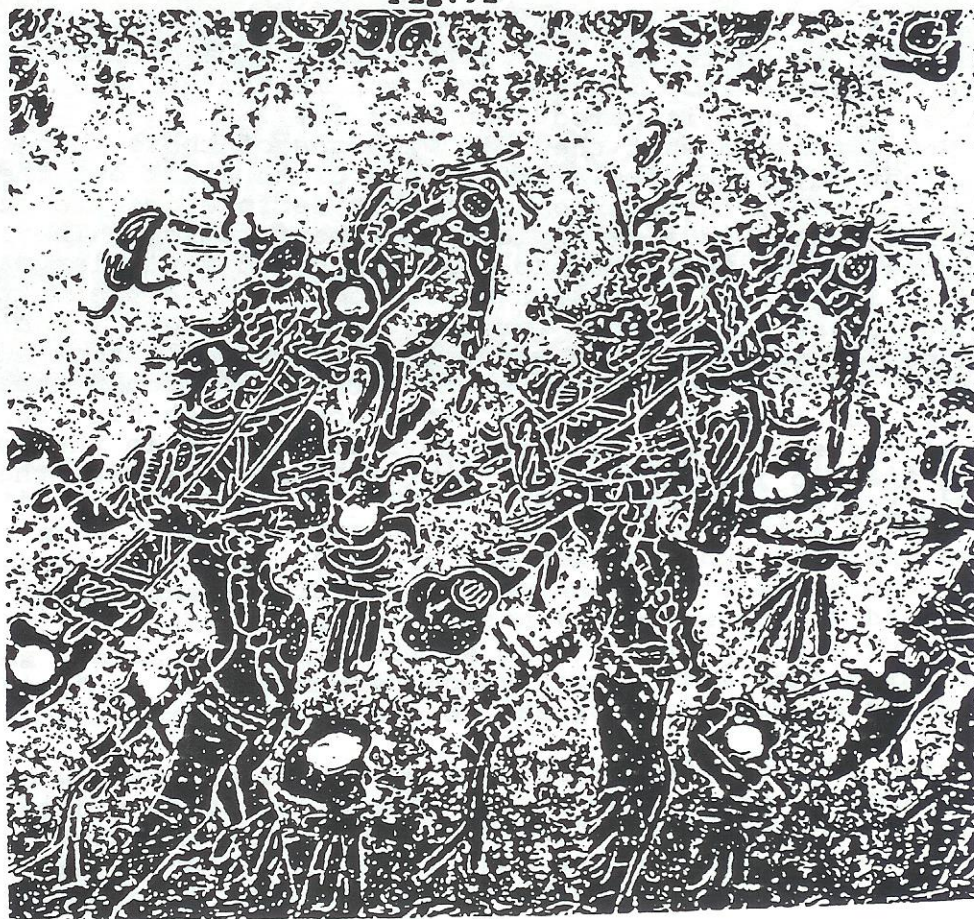


Fig. 92

Let's finish this lintel off. I'm not sure what this tsak is saying. It maybe saying "It's the Holy Perforator That He Conjures With" or it is saying that "It's the Holy Perforator That He Grasps" because in this case the tsak may mean "To Grasp". The person next is the 4 Katun Ahaw (F1) Itzam Balam (F2) Ah Chan Nu Ah Nik (F3) and finally we get that he was a Ch'ul Yaxchilan Ahaw Bakab (F4) or "The Stood Up One".

This then is what he says his principal wife did on his accession. She called up the Waxaklahun U Bah (the war serpent). From its mouth she called forth the Founder who carried the tok' pakal of the city and observed the transformation of the heir into the king. Now if you go to Copan and you look at the great events recorded at Temple 11, there are all of the kings called up by exactly the same rite to participate in the accession ritual. Notice, he is not shown. I think that that was critically important.

4	U'CH'UL	AN B'UTZ	U' TOK	U' TSAK	5 IMEX
KATUN	MULU'	C CHAK	PAKAL	U' K'AWIL	4 MAC
AHAW	TSAK KU'				

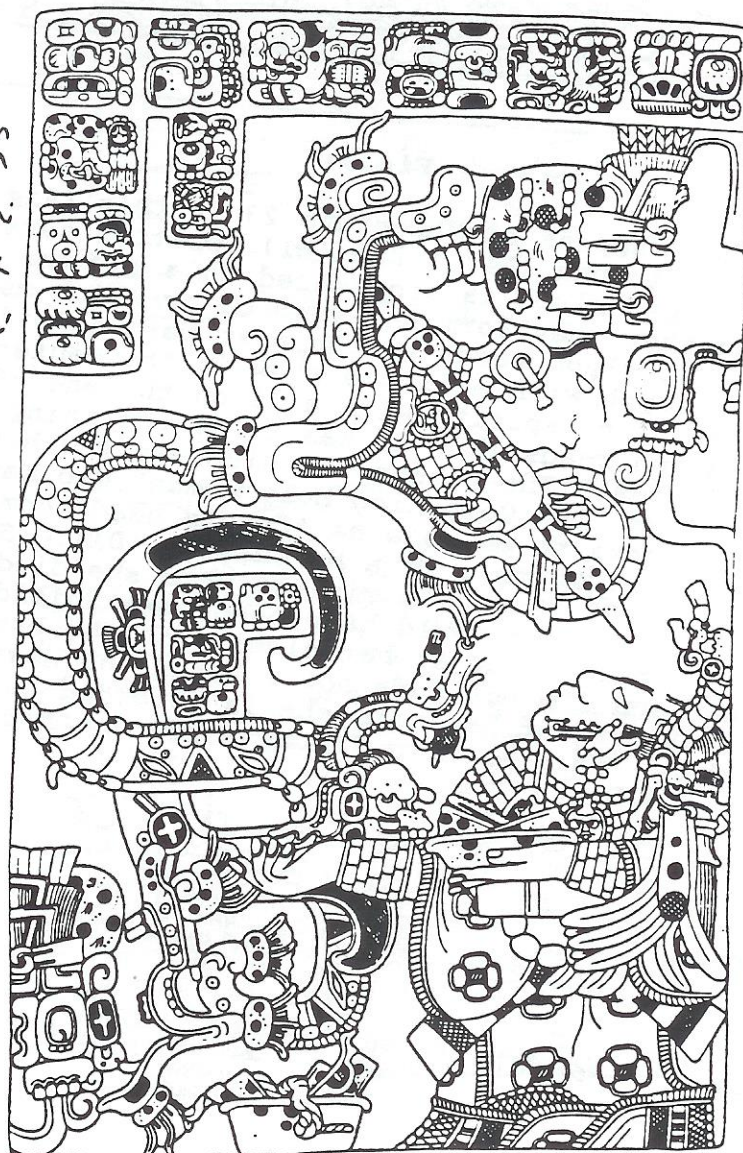
ITZAM
BALAM

AH CHAN
U'
AH NIK

CH'UL
YAXCHILAN
AHAW
BAKAB

IT IS RECORDED
NAWAL

OF THE
FOUNDER'S
HOUSE



NA K'ABAL
X-K

CH'ANOM

UYEK
LE TE

TAN NAB
YAXCHILAN

Fig. 93

YAXCHILAN LINTEL 27

9.13.13.12.5 6 Chicchan 8 Zac. G2
Gregorian Sep.12, 705

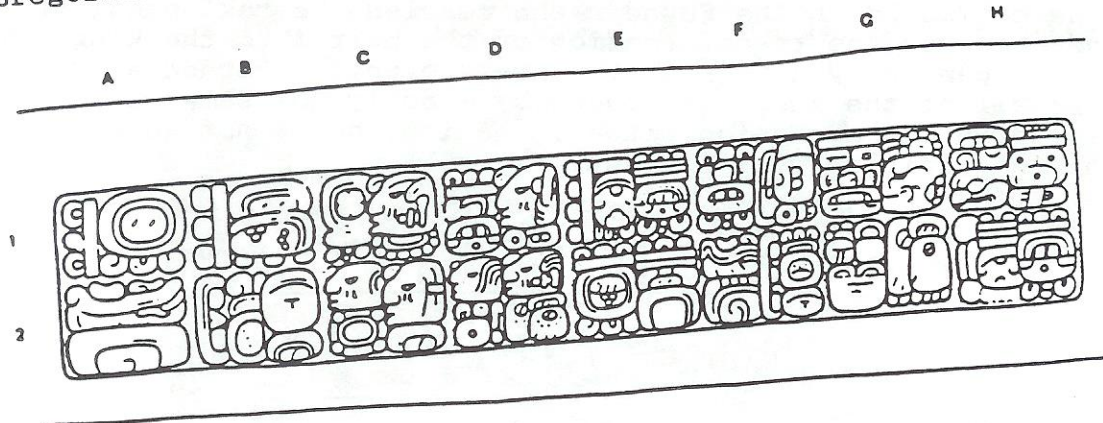


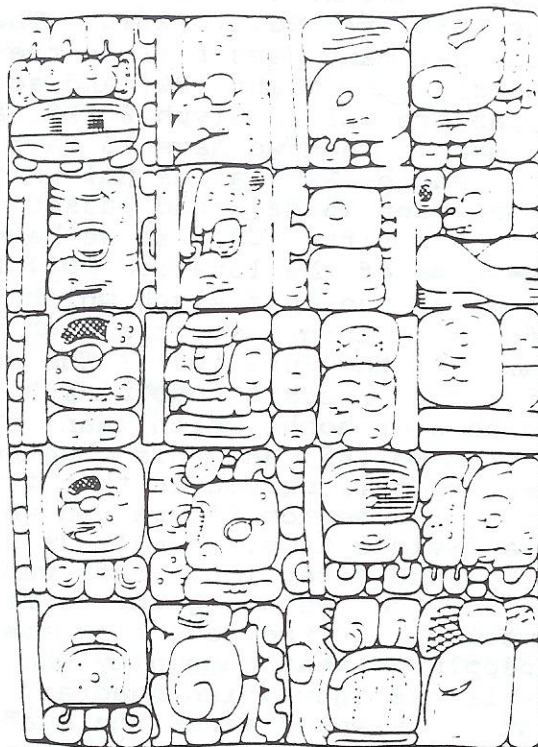
Fig.94

The thing that happens at Structure 23 is this (Fig.94), Lintel 27. On the day 6 Chicchan (A1) 8 Zac (B1) (written here as 8 Yax) she died (A2). The winged glyph is pronounced Ch'a and the glyph on the bottom is yi. Together they form the verb ch'ay which means "To Diminish". The next glyph reads u (the next part is still unknown, but consists of a zak glyph with a little ahaw in the center of it) Ik', which means "breath" or "spirit" with a li on the end of it. I don't think that this glyph reads Ik'; it has to be the thing that leaves the body when someone dies. The person who died was the Hoy Ch'ul Na (C1) the Hoyal Ch'ul Na "The Companion Holy Woman" Uac Katun Chak Te (D1) and the next part looks to me as a na (female head) combined with the axe of the Chak glyph. So this is a Na Chak Te (D1). So this woman was a 6 Katun Chak Te or 98 years old minimum when she died. Peter and I once calculated how old she would have been when Shield Jaguar was born and she would have been, at her oldest, in the early forties. Her name was Na Pakal and I'm not sure how to read the next part (C2). Then for the final part of her name she is recorded as the Na Yaxchilan Ahaw (D2) Na Bakab. This is Bird Jaguar's grandmother and she died on September 12, 705 A.D..

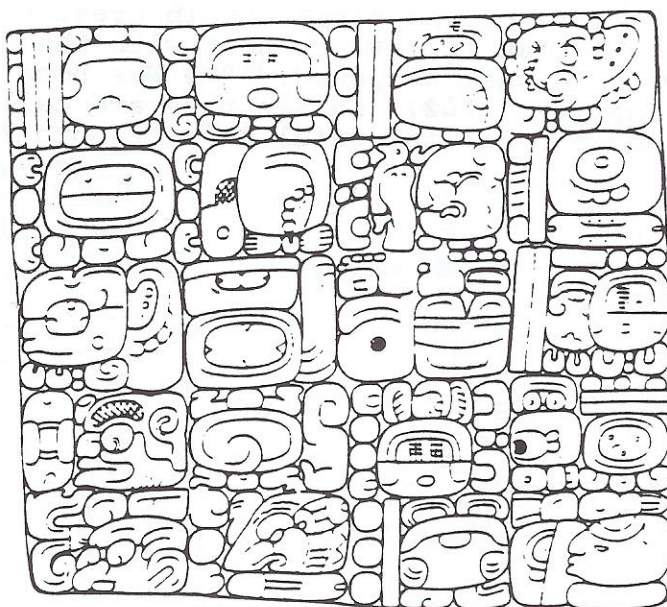
	A	B	C	D	E	F
1	6 CHICCHAN	8 ZAC	Hoy CH'UL NA	UAC KATUN CHAK TE NA CHAK TE		
2	CH'AY "DIMINISH"	SPIRIT	NA PAKAL	NA YAXCHILAN AHAW NA BAKAB		

Fig.95

YAXCHILAN LINTELS 29 AND 30



L.29



L.30

Fig. 96 9.13.17.12.10. 8 Oc 13 Yax. G7
Gregorian Aug. 27, 709

Four years later Bird Jaguar is born. Now when he is born, his daddy is at minimum, 62 years old. In this case, we are going to have a complicated date. We start out with a glyph that is the Initial Series Introductory Glyph (A1) with the Yax Patron of the Month inside the glyph. Then we have 9 baktuns (B1) 13 katuns (A2) 17 tuns (B2) 12 uinals (A3) and 10 kins (B3) or 9.13.17.12.10. The day is 8 Oc (A4). That particular 8 Ok on that many days fell on the day of the week that was ruled by the 7th Lord of the Night (B4) and so here is Nal Ch'a Hun. The next two glyphs are called Glyph Z (A5) and Glyph Y (B5) and I don't know what they mean. Then we have 15 days (ni hi ya) (C1). The next glyph (D1) was read by Nikolai as hul which means "arrived", so this means that it has been 15 days had passed after it arrived or full moon. This is u ho for fifth (C2), so we have that 5 lunations had ended. Here is the name of the lunation (D2) followed by u k'aba (C3) which means "It's Name" and this glyph which is ch'ok or "unripe" is the name of the unfinished thing, so it's u ch'ok k'aba. The thing that is being named is the 30th (D3). The next glyph is part of the supplementary series that reads 6 something hi ya (C4), but this together (D4) reads ho ch'o or hoch' which means "To Drill". The next glyph is either fire or smoke (A5) and this together means "He Drilled His Fire", so what they are telling you is that fire has started.

Then we move down to the bottom figure and we are not done with the date yet. The Maya divided time, as well as space, into great quadrants that have color and direction. They want you to know which quadrant of time the event that we are going to talk about happened in so that they will know all of the gods that are associated with that event and all of the people in that community who are also associated with it. The way they let us know which quadrant it is, is by counting the amount of time that had elapsed since the quadrant was set. It's like saying that George Bush had had 16 days after the New Year, although this is not the New Year, this is quadrant in time. So for the Distance Number, we get 17 days, 1 uinal (A1) and 1 tun (B1) after 1 Ben (A2) 1 Chen (B2) when it was set in place (A3) the east (B3) red (A4); this is the name of the god (B4) k'awil (A5) or GII of the Triad. He is a hun ch'ok (B5) or the first one in creation.

Then we have 13 Yax (C1) to connect with the date on the first lintel. Next we have what happened. "He Was Born" (D1) Yaxun Balam (C2) "He of 20 Captives" (D2) (notice they are calling him, "He of 20 Captives" when he is born) the Ch'ul Ahaw of both Yaxchilans (A3).

ISIG
(YAX)

13.

12.

8
CC

Z

9.

17.

10.

G'7
NAL
CH'A
HUN'

Y

15
DAYS
NI HI
YA

THE
FIFTH
LUNATION
HAD
ENDED

U
CH'OK
K'ABA

6
?
HI YA

FIRE
OR
SMOKE

HUL

NAME
OF
LUNATION

30th

HOCCH'

17
DAYS
UNAL

1
BEN

WAS
SET
IN
PLACE

RED

K'AWIL

1
TUN

13
YAX

1 YAXUN
BAM
CHEN

THE CA'UL
ARAW
OF
YAXCHILAM

GOD

HUN
CH'OK

Fig. 97

HE
WAS
BORN

HE OF
20
CAPTIVES

BREAK 3:55-4:10 P.M.

YAXCHILAN LINTEL 24



Fig. 98 9.13.17.15.12. 5 Eb 15 Mac. G6
Gregorian Oct. 28, 709

Now the event occurs shortly after Bird Jaguar's birth (Fig.98). His birth was on August 27, 709 A.D. and this (Lintel 24) was on October 28, 709 A.D.. Here is the scene. Shield Jaguar is holding the torch standing over Lady K'abal Xok who is pulling this rope through her tongue. She is wearing a headdress that relates to this Tlaloc War Complex, but the thing that you must realize is that the only person in all of Maya history that is shown pulling a rope through any part of the body where the rope is lined with thorns is she here. This is the worst and most horrendous penitence, if you will, in Maya art and these are probably thorns that were left in the strands when the rope was turned. I think there are two possibilities of interpreting this here and they both may be true. She may have been an exceptionally pious woman who volunteered to do this to make sure that her call to the gods was extra special. I think, however, that daddy may have had a different view of this and you might call this Shield Jaguar's revenge.

Now let's take a look at the inscriptions. This is the kind of text that David Stuart identified as the signature of the artist (Fig.99). This is hoy "To Dedicate". This is yu lu and a bat sign. My problem here is that I'm not sure if that is the xu bat, but whatever it is it must relate to something with the carving or burnishing. Here is the name of the sculptor: Ah or Mo Chak followed by Ah Hol.



Fig.99

The date is on 5 Eb (A1) 15 Mac (B1) (Fig.100) and the next glyph is u bah ti. U Bah is the auxillary verb which means "To Go Doing Something". Here embedded in the scene is a kind of progressive. It says that the action you are seeing is on going. She goes doing this action and it's a contrast to when the verbs are in the complete. This kind of construction is embedded directly into narrative scenes. I think what that tells us is that the Maya are thinking of these scenes as freezing an action forever in the present. This action never gets done because it's always pictured on the stone. I think the ch'ab reading for the next glyph (C1) is going to be very hard to evade. In this case it's ch'abil which is the word for "Penitence" or "Auto-Sacrifice". Then we have ti or the "With" and this is the hul or the "perforator" (D1), the u ch'ab, the 4 Katun Ahaw (E1) Itzam Balam U Ch'an ul (F1) Ah Nik (F2). Finally he is the Ch'ul Ahaw of Yaxchilan (F3).

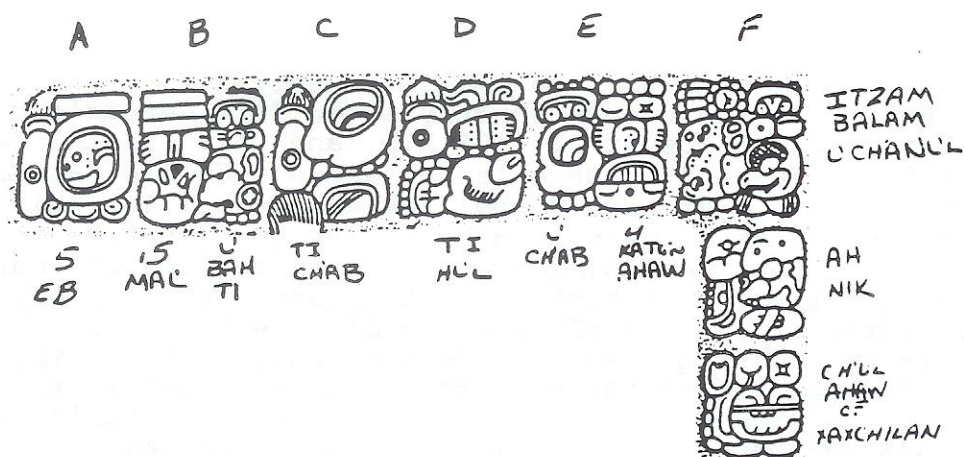


Fig.100

Now his wife is doing the same thing (Fig.101). Her text begins with U Bah "She Goes Doing" ti ch'ab il "Her Penitence" Na (then the "Axe Over Earth" title) Xok, Na K'abal Xok, Na Chak Te.

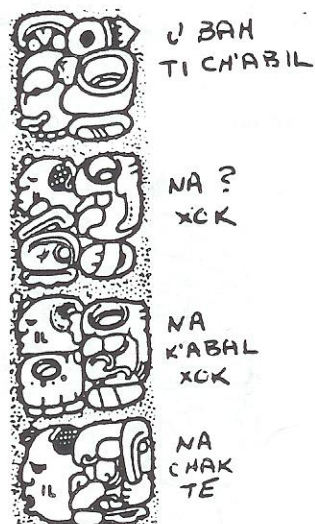


Fig.101

Now this is my way of showing what is going on here (Fig.102,103, 104). There are, at about 400 to 500 year intervals, times when Saturn and Jupiter come together in the sky and dance with each other in double and triple conjunctions, when they come to their stationary points together, change the direction in the sky together and essentially, weave a rope, around each other in the sky for up to a year. Today, the Quiche call that dancing. The first place that we know where this was terribly important to the Maya was on the back of Stela 31 at Tikal. An incredibly important ritual happened in a long triple conjunction like that. The second place we know that this is very important is the dedication of the Group of the Cross at Palenque which was the very famous 2 Cib 14 Mol event. This same event occurs on the birth of Bird Jaguar, but even more importantly, they're even closer together. They are less than 2 degrees apart. This constellation is Leo and this is Cancer. On the night of his birth (Fig.102) Saturn, Jupiter and Venus were here. They were all within a cluster of about 5 degrees of each other. This bloodletting took place 63 days later when Jupiter and Saturn had just moved slightly away from the constellation

and were frozen like that. Venus was out of the picture.

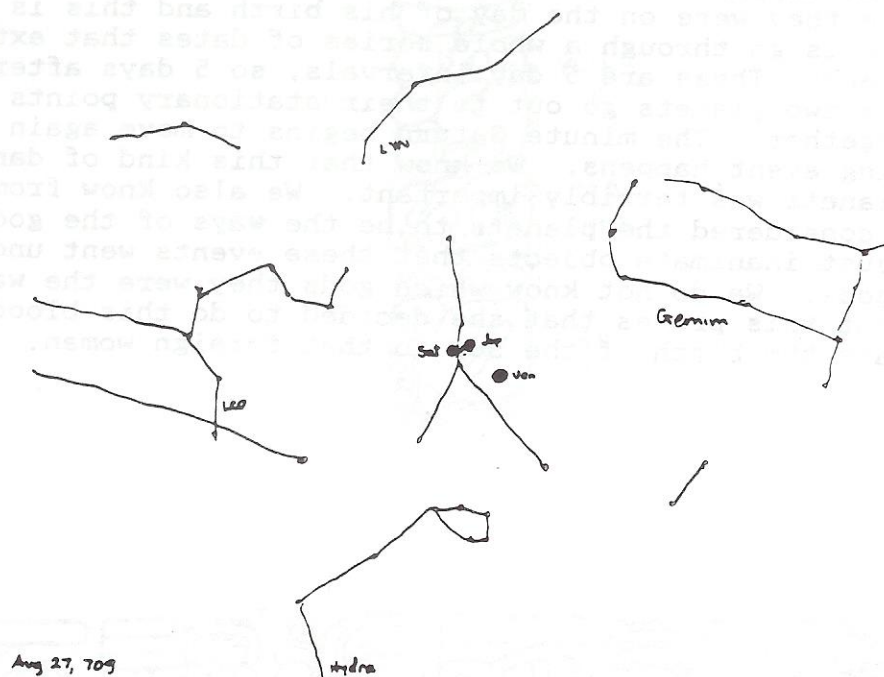


Fig. 102

Aug 27, 709

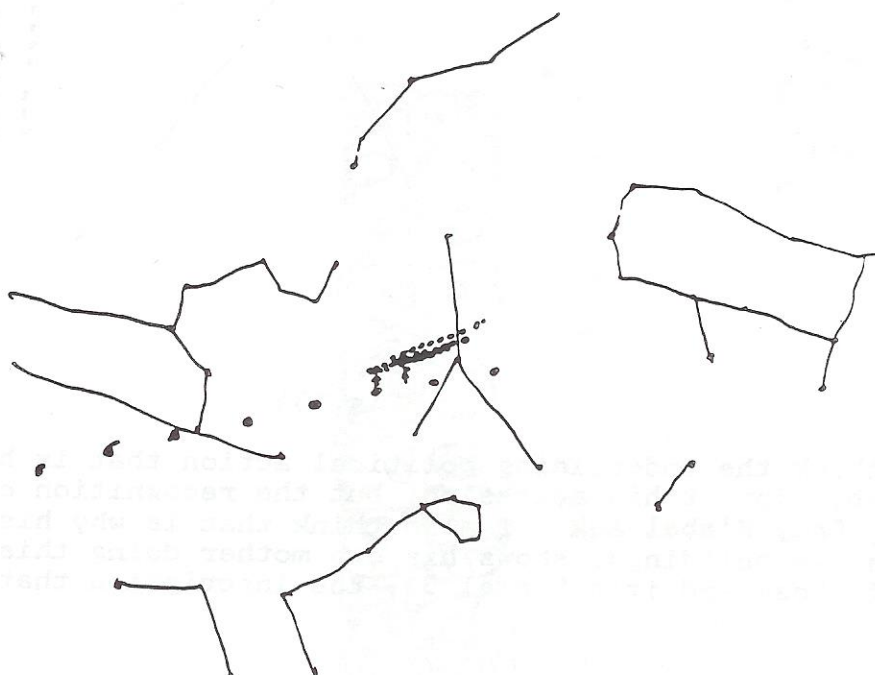


Fig. 103

The critical thing to understand was in the days preceeding that, this is what happened (Fig.104). Here's where the planets were. 1 and 1 was where they were on the day of his birth and this is Venus. What you do here is go through a whole series of dates that extends out like this and back. These are 5 day intervals, so 5 days after #1 is #2 and so on. The two planets go out to their stationary points and freeze in the sky together. The minute Saturn begins to move again this bloodletting event happens. We know that this kind of dance between the two planets was terribly important. We also know from Palenque that they considered the planets to be the ways of the gods. These are then not just inanimate objects that these events went under, but they were the gods. We do not know which gods they were the ways of, but I think that this proves that she decided to do this bloodletting to celebrate the birth of the son to that foreign woman.

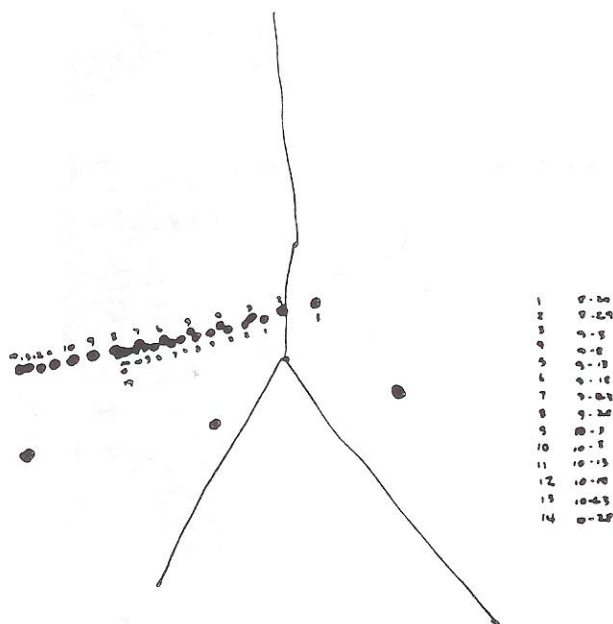


Fig.104

I think the underlining political action that is here is not the celebration of his accession, but the recognition of his son's birth by Lady K'abal Xok. I also think that is why his son, when he gets his own buildings, shows his own mother doing this. This is the first of those and it's Lintel 53, the inscription that we will go over.

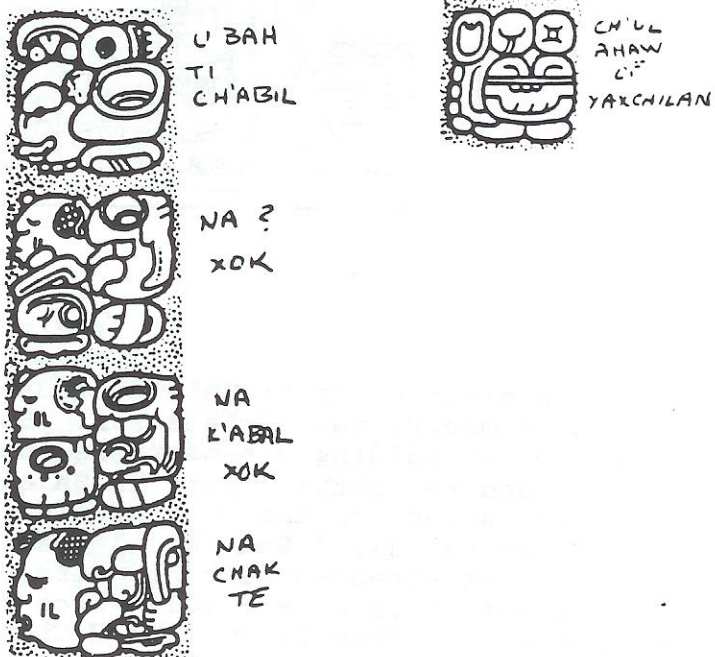
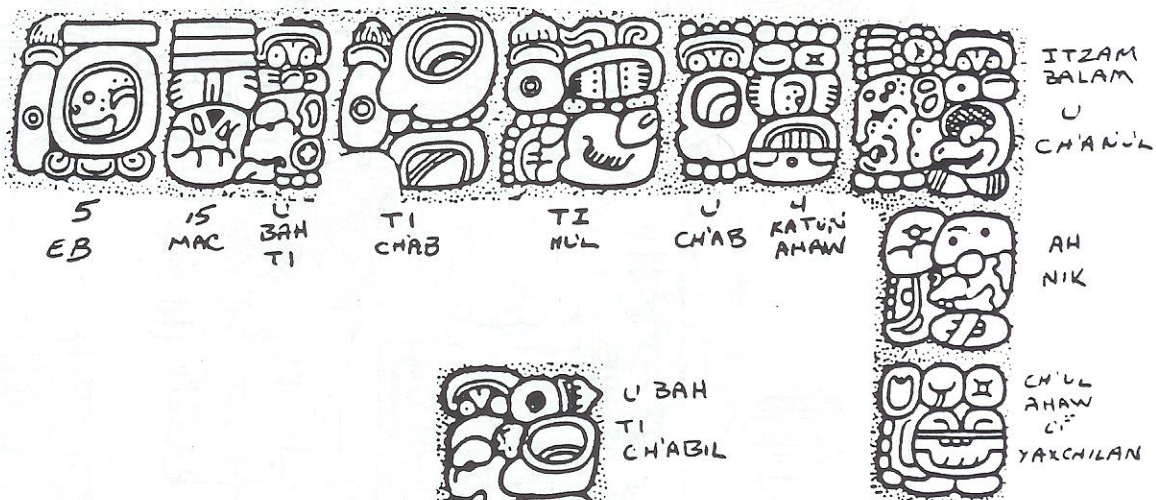
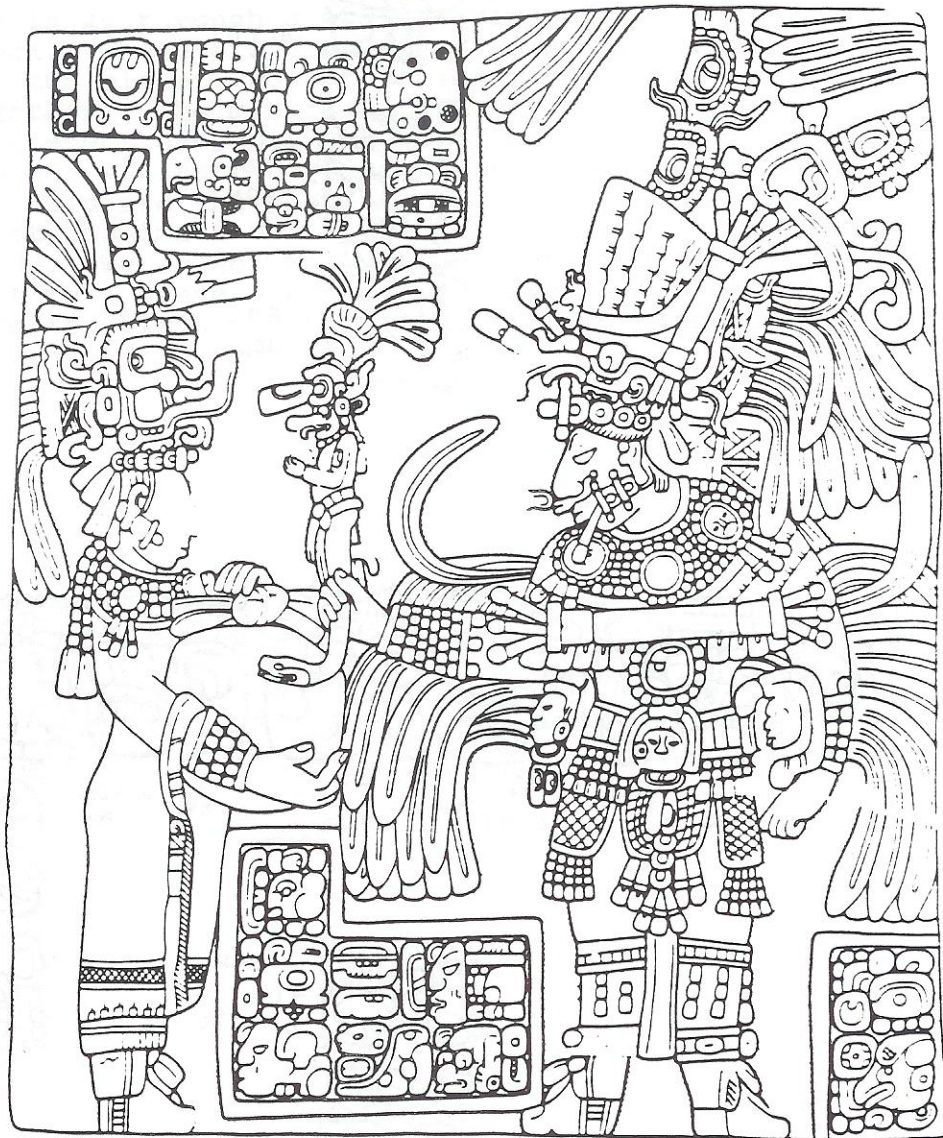


Fig. 105

YAXCHILAN LINTEL 53



9.13.17.15.13. 6 Ben 16 Mac. G7
Gregorian Oct.29, 709

Fig.106

The scene portrays Shield Jaguar recalling this particular event, not for himself, but for his son. Here we have a picture in which we have a woman holding one of these bundles (that carry cargoes for offices and so forth). Here is Shield Jaguar holding a K'awil scepter and this happens on the very next day that was recorded on Lintel 24.

So on the day 7 Ben (A1) 16 Mac (B1) ak'otah (B2). So this is not that he just appeared with his wife, but he's dancing with her. He is dancing with this object (C1) which must name the scepter. The person who dances is Itzam Balam (D1) U Chan ul Ah Nik (C2) the "Guardian Of Ah Nik". He is a 5 Katun Ahaw (D2) and he is the Divine Lord of Yaxchilan (H1) the Ch'ul Ahaw (H2).

When you go down the next part of the text, you have U Bah (E1)

Ti followed by a glyph that records the same object (E2), but this one must refer to the bundle. Here's Na plus the Ik' skull (E3), here's the chanil (F1) and here's the Na Ah Ch'ul Nu or "She of the Temple" (G1). Finally here is the Na plus the sun being eaten by the horizon (F2) followed by Chak Te (G2).

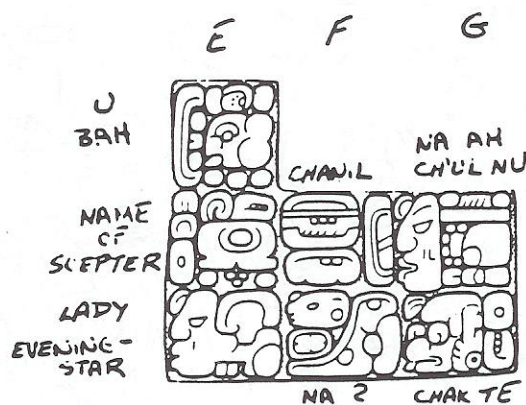
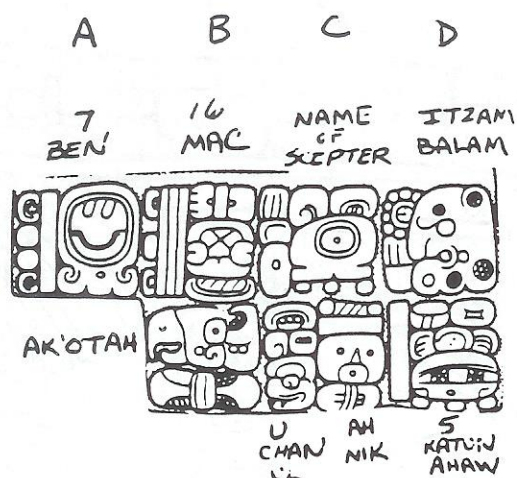


Fig.107

YAXCHILAN LINTEL 32

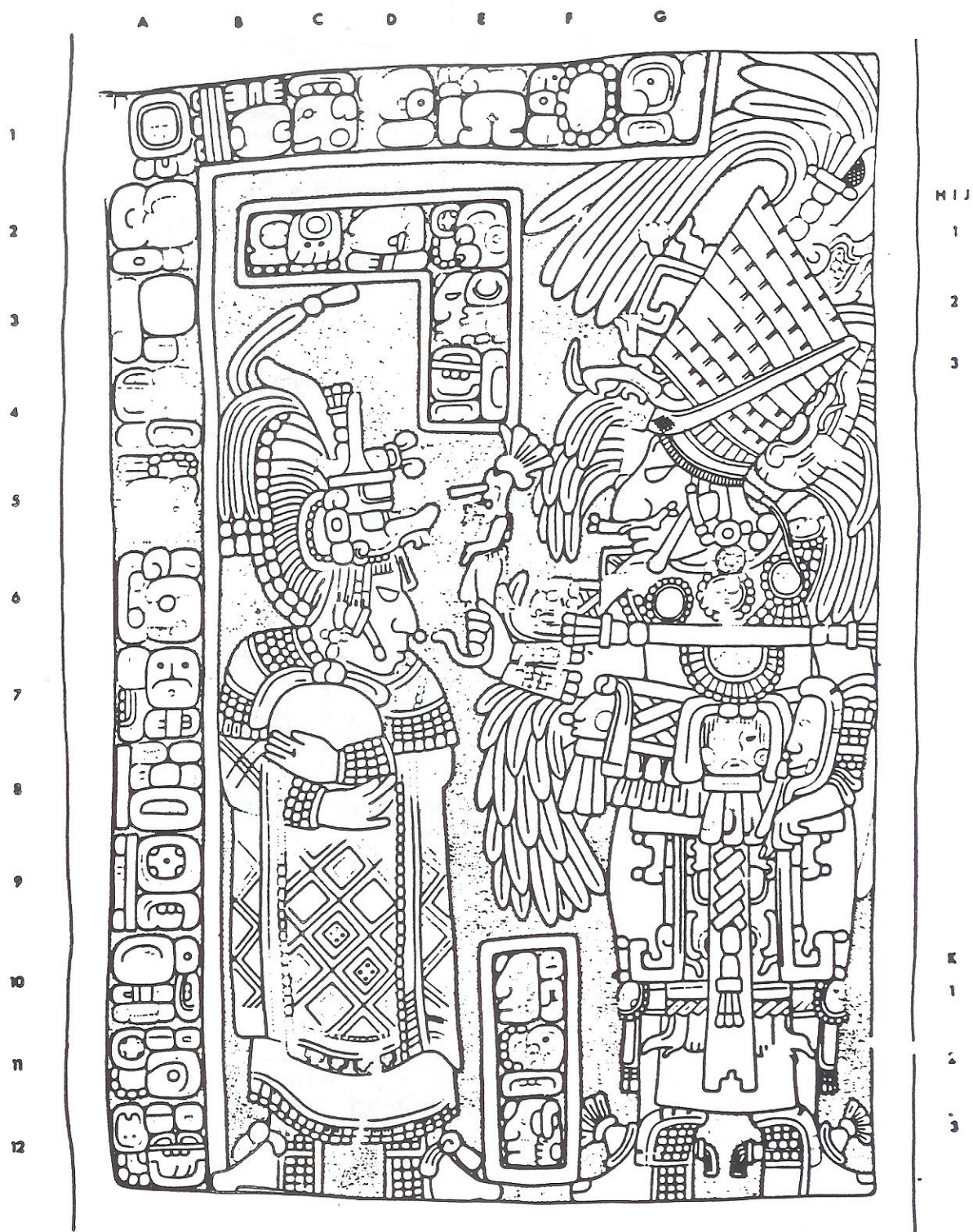


Fig. 108 9.13.17.15.13. 6 Ben 16 Mac. G7
Gregorian Oct. 29, 709

Now here is another version of the same event (Fig.108) recorded here on Lintel 32. The text begins with the same date of 6 Ben (A1) 16 Mac (B1). Here's the U Bah (C1) Ak'ot (D1) Ti and nal (E1). I suspect that these next three glyphs (F1, G1, A2) are the specific proper names of the bundles that he holds. The next two glyphs together record Shield Jaguar's "Sky God" expressions (A3,A4) and here is Shield Jaguar's name (A5). The text then continues with U K'an ul or U Chan ul (A6) Ah Nik (A7) the 5 Katun Ahaw (A8) Ah K'an (A9) (the next glyph is a title (A10)) and then he is a Ch'ul Ahaw of Yaxchilan (A11) the Ch'ul Ahaw of Yaxchilan (A12).

Now when we go to the woman's text, there is no date and I doubt very much whether there is a verb here; however, this could be one here (H1) with the hoy and the ba again. Here's the Na (I1) followed by Ch'ul (J1), so here's that whole title for "companion". Here is Na plus the Ik' Skull (J2) and there's the Chan il (J3). At the bottom we get the Na Ah (K1) Ch'ul Na (K2) Na Chak Te (K3).

So we have the same event represented in two places twice. In both cases, Shield Jaguar, wearing approximately the same costume, although there are differences because they were carved at different times also, is in front of his wife who is holding the bundle and they are in a dance ritual.

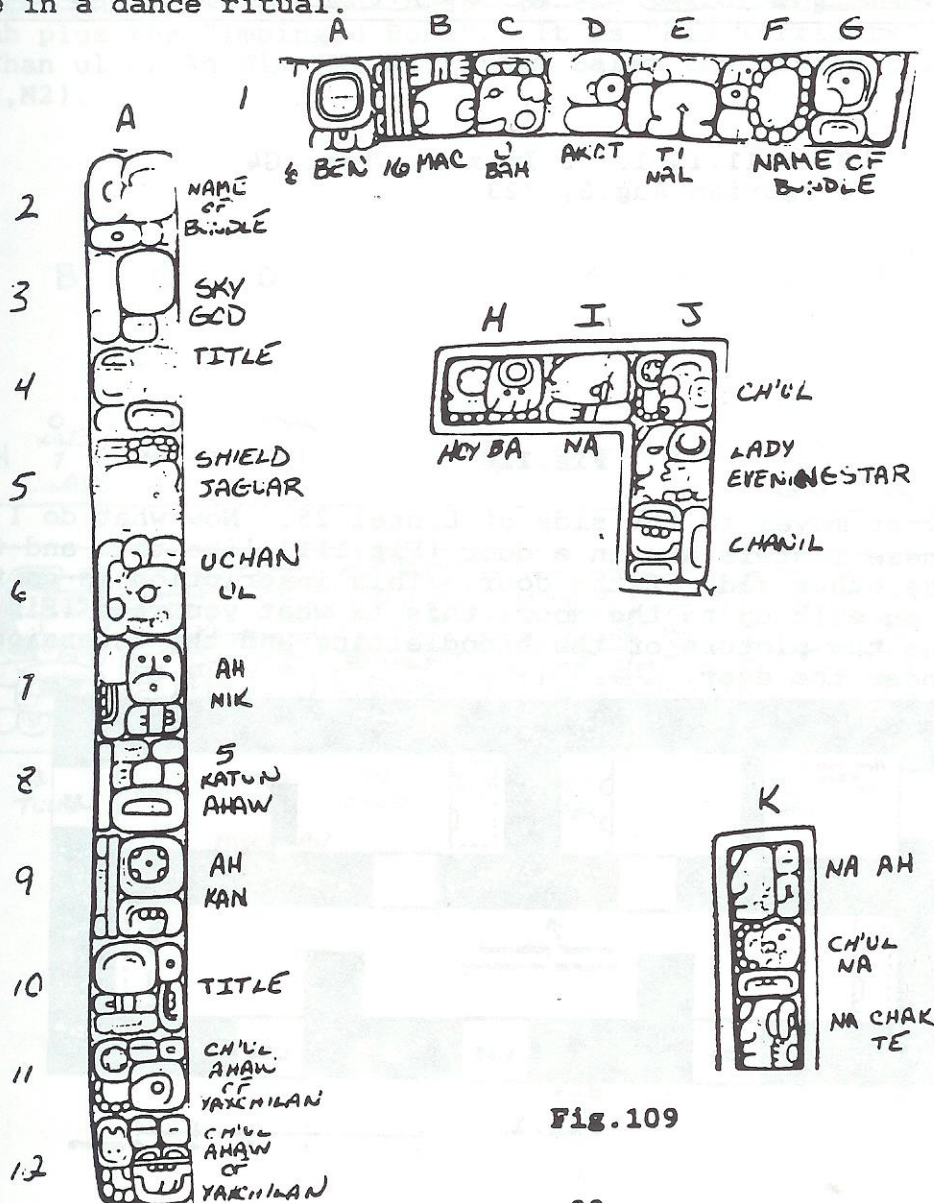
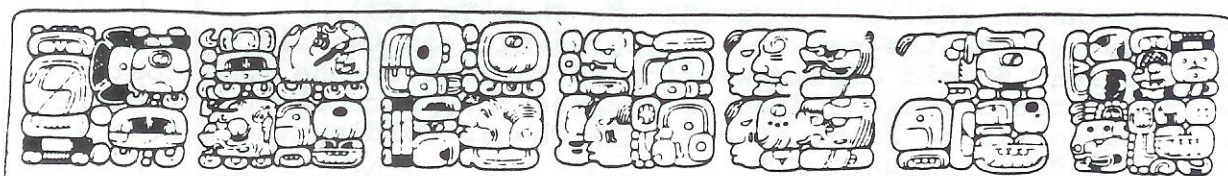


Fig.109

THE TEXTS ACCOMPANYING YAXCHILAN LINTEL 25



9.14.11.15.1. 3 Imix 14 Chen. G4
Gregorian Aug.5, 723

Fig.110

The next event moves to the side of Lintel 25. Now what do I mean by the side? These lintels are in a door (Fig.111) like this and the picture is on the other side of the door. This inscription is on the front, so when you walk up to the door, this is what you read (Fig.110) and you don't see the picture of the bloodletting and the accession until you get under the door.

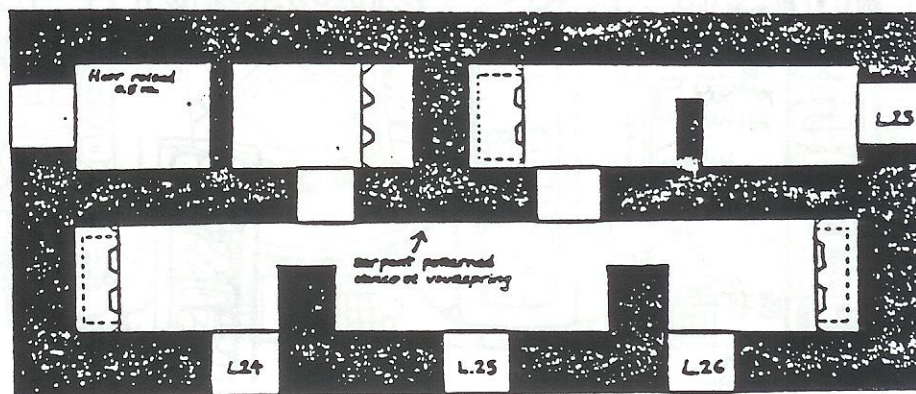


Fig.111

0 1 2 3 4 5 meters

The text begins with u ts'akah or "there is a change" (A1,A2) of 0 kins, 7 uinals, 2 tuns (B1,B2) and 2 katuns since the tsak yahi (C1,D1) K'awil Tan Nab Yaxchilan (C2,D2) (So 42 years later after he called out K'awil at the center of the plaza at Yaxchilan) "And Then It Happened" or Uti, 3 Imix (E1,F1) 14 Chen (E2). So we are now moving from the date of his accession down to this date of 3 Imix 14 Chen.

Here is the hoy "She Appropriated or She Dedicated" (F2) followed by the "Carving Verb" on her temple (Yotot G1,H1). I think that this was the day that all of plaster sculpture around the roof of this structure was dedicated. Here's the vase for hoy and the na and here's the ch'ul (G2,H2) for Hoy Na Ch'ul. Next we have Na plus the "Sky God" expression and then Xok (I1,J1). Following that we have Na k'a ba and la plus the xok for her name Lady K'abal Xok (I2,J2). Next we have Na Chak Te Yo Wa La or Ma (K1,L1) Tan Nil Tan Nab Yaxchilan (K2,L2). Nikolai thinks that yowal means "in the center" like the heart, but it also has to do with Supernatural locations that have to do with these openings into the Otherworld. So I think that they are just telling you the location where all of this is taking place.

The last thing that they want you to know is here. Remember I told you who the protagonist was of all of this? Lady K'abal Xok looks to be the front person here, but I think Shield Jaguar wants you to never forget who is really the boss. So the last thing that we have here is U K'ab plus the "Impinged Bone". It is "His Territory" the "Guardian" U Chan ul of Ah Nik (M1,N1) Itzam Balam the Divine Lord of Yaxchilan (M2,N2).

A B C D E F G H I J K L M N

U TS'AKAH 0 KINS 7 UINALS 2 KATUNS TS'AK YAH I UTI 3 IMIX CARVING YOTOT NA SKY-GOD XOK NA CHAK TE YC WA LA U K'AB U CHANUL AH NIK

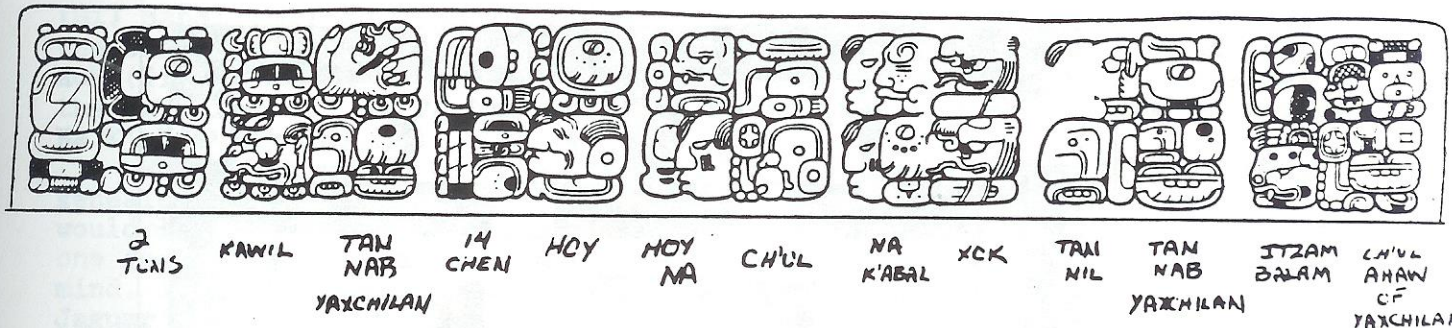


Fig.112

THE FRONT PART OF YAXCHILAN LINTEL 23

9.14.12.8.9. 10 Muluc 17 Uo. G7
Gregorian Mar.20, 724

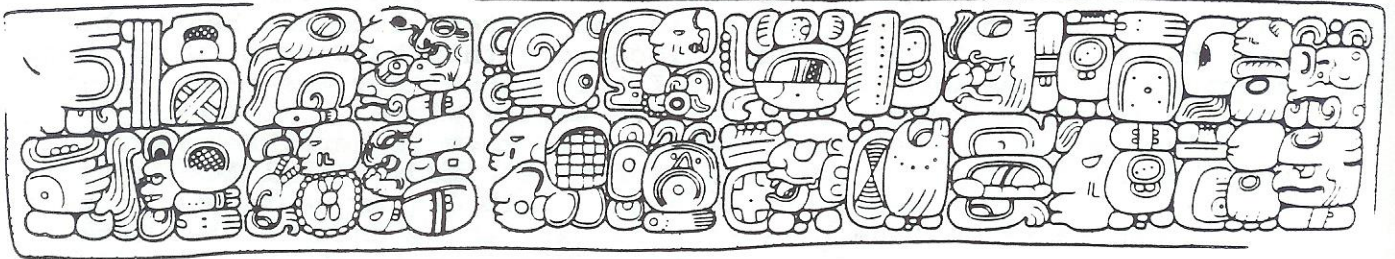
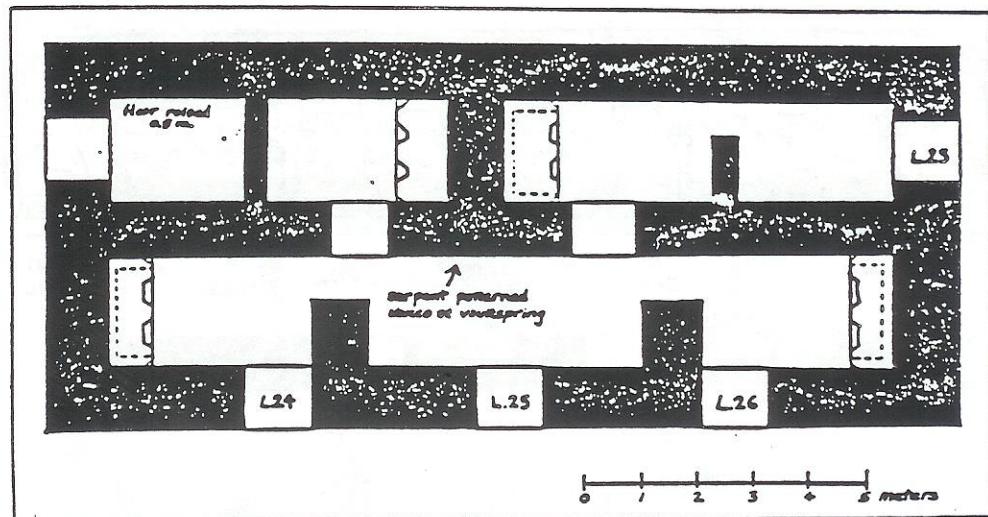


Fig.113

On this next inscription (Fig.113) Lintel 23, we are going to have to agree to disagree. Now again, this is a lintel that has information written on the bottom of it and on the side of the monument that the public gets to read. I think that it is also possible that this monument is a late addition. The original building that had been built didn't have this door in it and it was put in later. This panel is off-centered and the other thing that is interesting is that all of the death statements of the women are right here on this side of the building (Fig.114). I think that door was put there to connect to them on purpose. This is where Lady K'abal Xok was buried also.



Plan of Yaxchilan Structure 23.

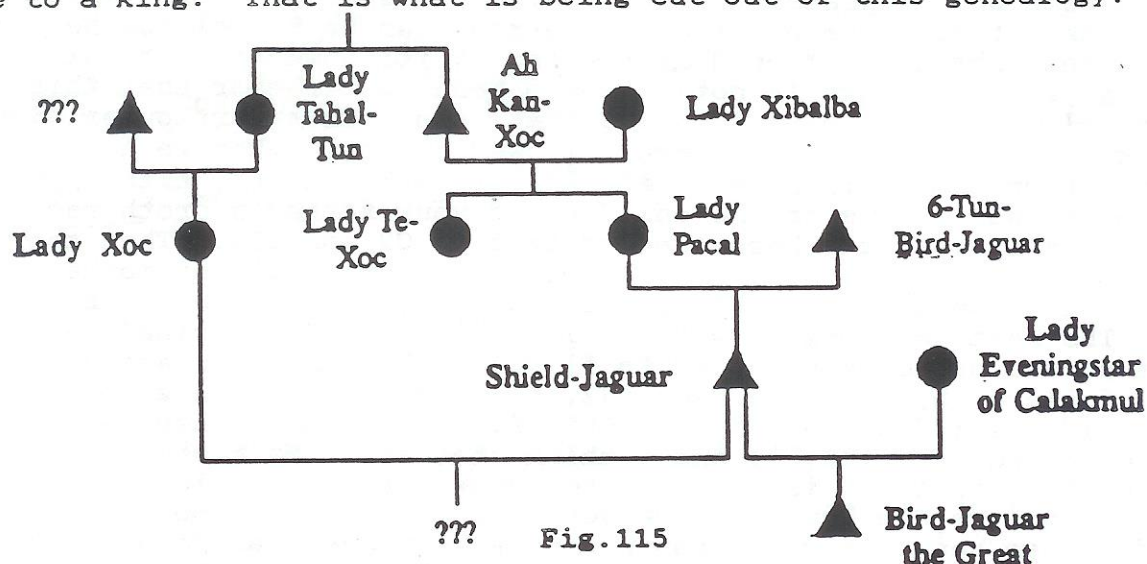
Fig.114

The date is very badly eroded. There are a lot of people who can take issue with that fact depending on how the date really works. The 17 Uo (B1) is clear and I think the 10 is clear (A1), but you can not read what the day is. I took this date because it's the closest one that falls within the sequence of the chronology. This glyph either has an inverted na or a la in it and it has a hand that should mean "up place or do". It has positional suffixing on it, wa (A2). It is some sort of "Dedication" verb, but the thing that is dedicated is called the u pa si li (B2) which reads u pasil or "the opening" into yotot (C1) "His House or Her House". So what is being dedicated here is not the house; it's the doorway. At Chichen Itza, most of the dedications there are for lintels over doorways. It's not for whole buildings, so what's going on here is the dedication of this doorway. The person who dedicates this doorway is this person right here (D1). I've taken this to be a different person than Na K'abal Xok because I think that she is mentioned at the end of it; however, I think that this glyph right here is not a female head, but rather that this is a male. I'm going to have to leave that open. This particular sign has a "Sky God" and a wa in the eye followed by Xok. Then we have a series of relationships. This is yitah (C2) or "Sibling Of", either your brothers and sisters or the children of your father's brothers. The person is named right here (second half of C2 and D2). Then there is another relationship here (E1) which is yal or "child of mother". Here's the hoy na ch'ul (F1) and followed by the name here (E2).

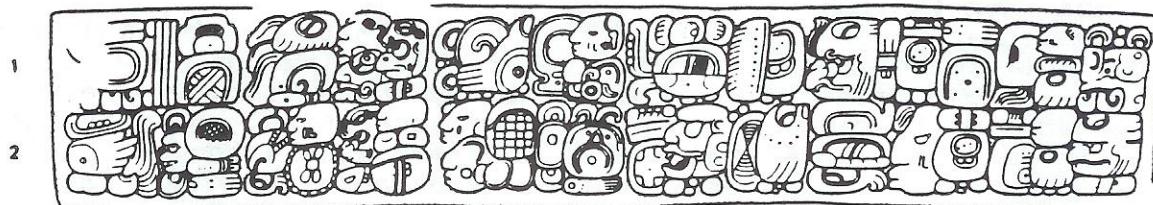
The next part begins with u nik ch'il (F2) "offspring" and there is a person named here (G1,H1 to I1,J1). Then there is another yitah (I2) followed by a female name (J2, K1) and this is the glyph that Peter identified as the "Mother Of" (L1) or yax na. Then we have a person named here (K2,L2) and I think that it is Na K'abal Xok. What all of this is to do is to place her genealogy in public view. Now the debate that we are having is do you chain these relationships or do you handle them separately? Because of what I've seen at Bonampak and at other places, I believe that they are chained. In that case, the person who dedicates that doorway is the sibling of this person (C2,D2) whose name is probably Xok Na and I took the first sign as the Pakal shield, but it may not be. It may be hanal, so it's possible that this is not Shield Jaguar's mother. Then I think that this person then is the "Child Of" Lady Xibalba (E2) and she is the "Child Of" the 1 katun (G1) Sahal (H1) Ah K'an (G2) Nun (the two little dots on the front of the sign mean to double the phonetic reading of the sign) K'abal (H2) Xok (I1) Ah Ha Ma Li Bi (J1). I would have to say then, that she was the "sibling of" Na Ta hal (J2) tun bakab (K1) and she is the mother of Na K'abal Xok (K2,L2).

What that would give you here in my estimation (Fig.115) is this genealogy. There are different ways of this being done now, but I would like to comment on one thing. It is not uncommon for a woman of one generation to marry a man of another generation. So with that in mind, it puts Lady Na K'abal Xok in the same generation as Shield Jaguar's mother, which doesn't bother me because if Shield Jaguar's mother was an early child of their parents and this is a late child of her parents, it is perfectly easy especially with big families, to get 40 or 50 years in between, especially when it is not the same parents. If it is an older brother and the youngest brother who are marrying and having children, their children who would be technically in the same generation can be generations apart in ages. No matter how this works out, the important thing about this genealogy is this. If this is the correct configuration of it, this component (???) is not included. That component is the father's people of Na K'abal Xok, that

is the lineage that she belonged to and that lineage is the reason why he married her in the first place. By that king of genealogy, what Shield Jaguar has done is he's cut them out of the picture. I think the reason why he cut them out of the picture is because they are losing access to the perks that come with being the family of the heir to the throne because he is just about to designate the child of that foreigner to be the heir. So he has to do something to take care of those people or they are going to start a civil war. The principle thing here is that Lady K'abal Xok does not mention her father anywhere and her father is a head of a lineage that is important enough to lend a wife to the family of the king. A wife lending lineage is a very high level and very important. A wife receiving lineage is much lower in status. You must be high in status and importance to give a wife to a king. That is what is being cut out of this genealogy.



10 17
MCLUC CO YCTGT NAME YAL HCY NA CH'UL I KATUJ SAHAL XOK AH HA MA LI BI TLN BAKAB YAX NA



DEKATED U YITAH NAME NAME U AH NCU K'ABAL YITAH NA MA XOK
PASIL OF CH'IL KAN K'ABAL TAL K'ABAL

Fig. 116



9.14.12.6.12. 12 Eb 0 Pop. G6
Fig.117 Gregorian Feb.12, 724

This is the next to last event in Structure 23 (Fig.117). First of all, we have a date here of 9.14.12.6.12 12 Eb (A1) 0 Pop (A2). Then we have hoy (B1) "the Guardian Of" K'awil Chak (C1) Ah Sak O (D1). This tells us that the carver of this lintel and the carver of Lintel 24 are different people.

We are now going to look at this event right here. What we see is Shield Jaguar dressed up in armour holding a knife in his hand while his wife has a jaguar helmet and a flexible shield that she is handing to him. Notice that the blood is still coming out of her mouth, so she is still fresh from that bloodletting. Later on, on Lintel 4 (Fig.118) we see Shield Jaguar with a knife and the same headdress. So he wears this headdress and he goes to war.

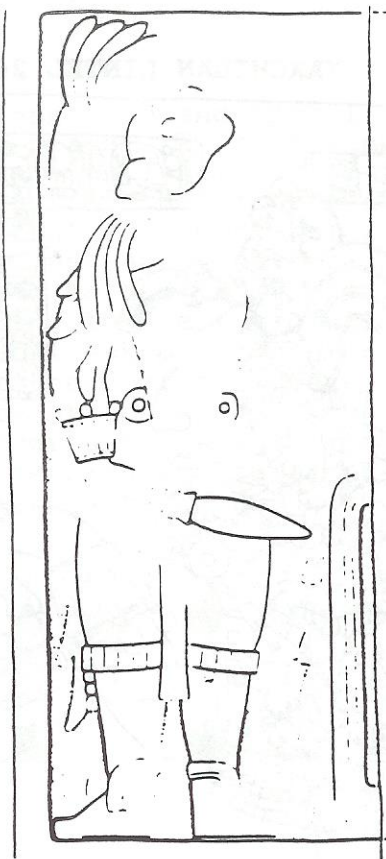


Fig. 118

Now the event on Lintel 26 continues with U Bah "He is Going" (E1) Ti Hok' (F1). Hok' means salir "To Leave". He's been inside the house, he is getting dressed and he's in the process of leaving after he has put on all of these clothes. Then we have ye la, which may mean "To Grasp", which may mean that he is taking these objects, but I'm not sure. Next we have ti xe ki ba le (G1) or xekbal (later this will become xe bak lel) a jaguar paw over a jaguar throne with a na on the end of it (G2) and I have no idea what to do with that. The next glyph consists of a very special Head Variant for the Mah K'ina title (G3) or the K'inich Ahaw and the seven I can't do anything with. He is a 4 Katun Ahaw (G4) U K'an ul Ah Nik (H1) Itzam Balam (I1) Ch'ul Ahaw (J1) and we have a hun right there on the vulture.

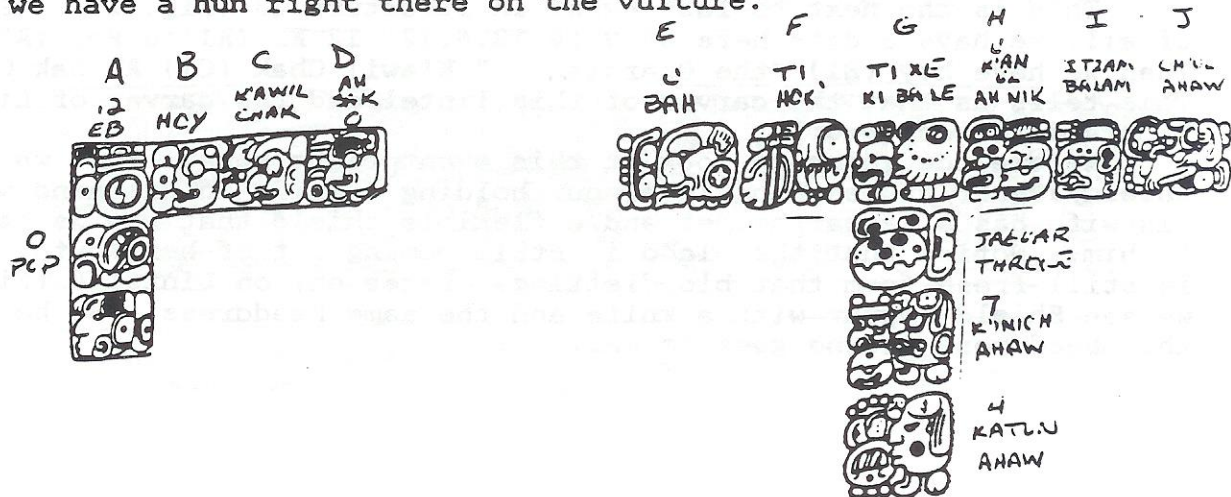


Fig. 119

SITE R LINTEL 1

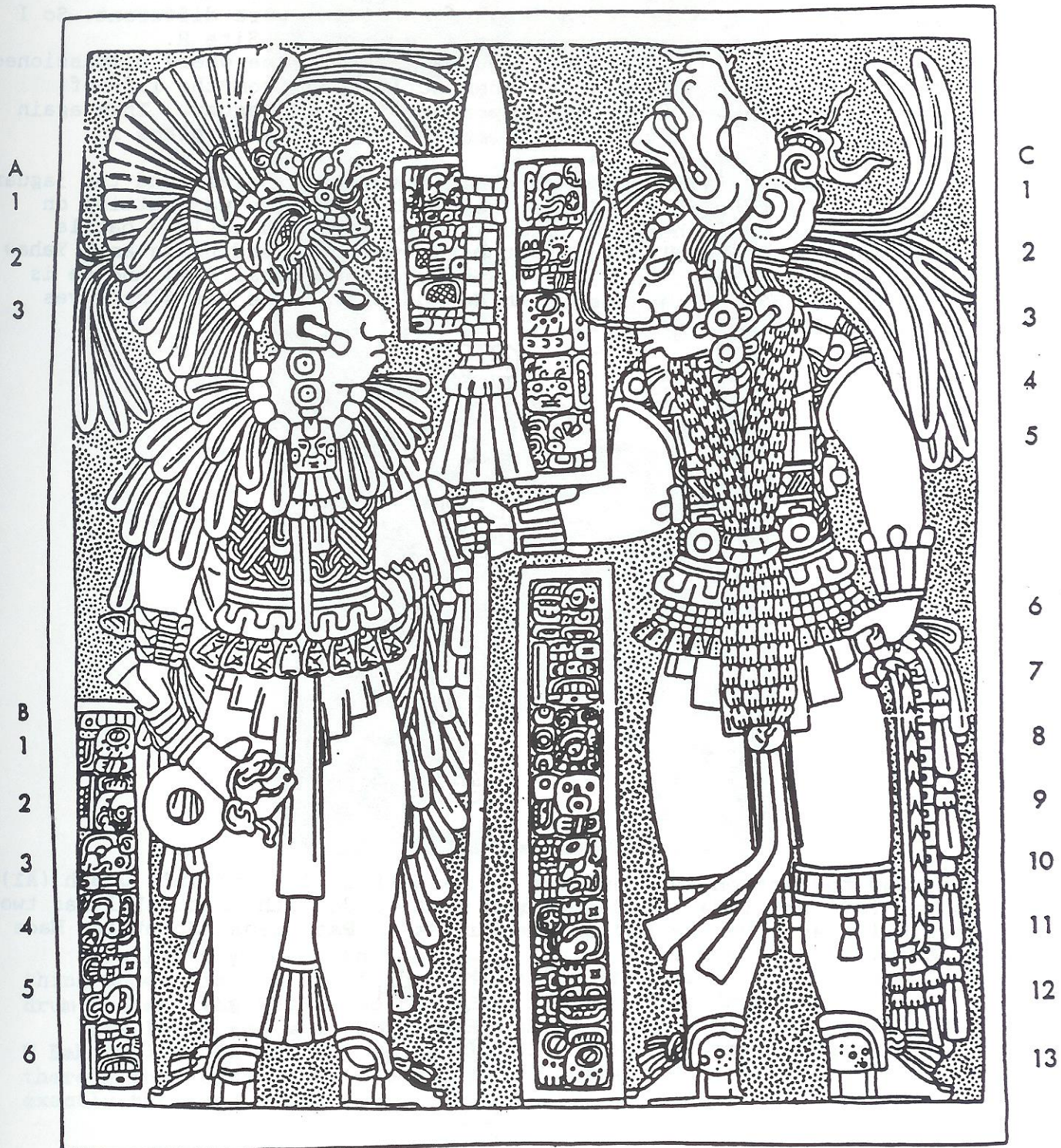


Fig. 120

Before last March we could not date the event on Lintel 26, but a little package arrived to my house and in that package was a set of lintels that have been looted in the 1960's. This is Peter Mathews' drawing of the monument. Among the batch of stuff that came in these photographs were the lintels that were published in a book in the 1940's from a site called Nah Tunish and two sets of three lintels from a site near Yaxchilan called La Pasadita, but it's clear to me that these are not from La Pasadita because the lords were different. So I just called this site, the next site after Site Q, Site R.

All six of the lintels that you're going to see were commissioned by Bird Jaguar, but this set includes activities from the life of Shield Jaguar because they were important to Bird Jaguar. This again reinforces to me that all of these events taking place in Structure 23 involve Bird Jaguar.

So we have Shield Jaguar with his spear, his shield and the jaguar headdress (Right figure). It is the clothes that he was putting on with the woman. On the other side is a guy dressed up in a battle jacket wearing the world's ugliest bird (vulture) and he is an U Yahaw Te (B5) of the 5 Katun Lord (B6). He is also a sahal (B4) and he is also a ch'ok (B3). His name is Ah Ka Mo (B2) and he has 4 captives (B1) or Ah Chan Bak (Fig.121).

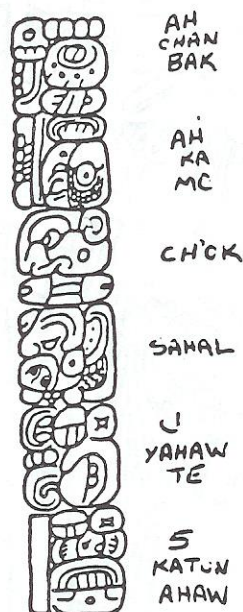


Fig.121

Now the action that he does is here (Fig.122) and it's U Bah (A1) Tu Yal (A2) Pat (A3). I don't know what to do with that. Yal has two possibilities: "He Speaks" or "He Hurlles". Pat means "Something Made Of Clay."



Fig.122

Now are you ready for this? This was given to me by Dorie Reents (Fig.123). This is a ceramic drum of clay that's at Raleigh-Durham and the main part of it (the top) and the bottom part of it goes right here underneath your arm and you hit it.



Fig.123

Now let's go back to Lintel 1. You can see the sahal has this same thing under his arm and I think that the thing in his other arm is the drum beater (Fig.120). So he is making the clay drum "Speak".

Now let's see what Shield Jaguar is doing. His text begins with U Bah (C1) Ta Xi Ki (C2) Ba Le Le (C3). Here is the jaguar paw there's the jaguar throne and finally there's the na (C4). It's exactly the same event that was on Lintel 26 (Fig.124:G1,H1).

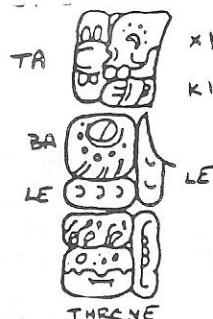
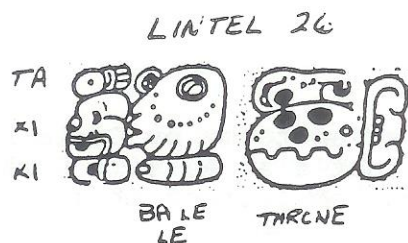


Fig.124

Then we get the "Sky God" title (C6) for Shield Jaguar, the 5 Katun Ahaw (C7) U Chan "The Guardian Of" (C8) Ah Nik (C9) Itzam Balam (C10) Ch'ul Ahaw of Yaxchilan (C11) the Ch'ul Ahaw of Yaxchilan (C12) Bakab (C13).

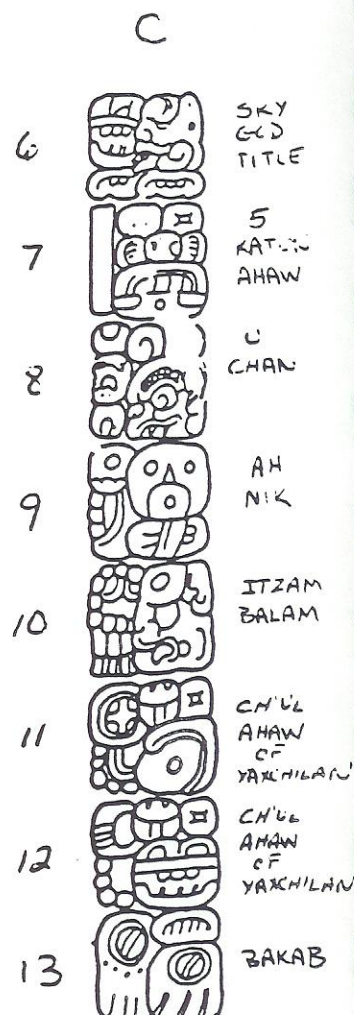
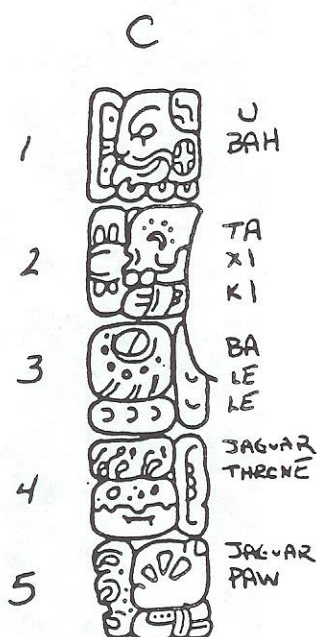
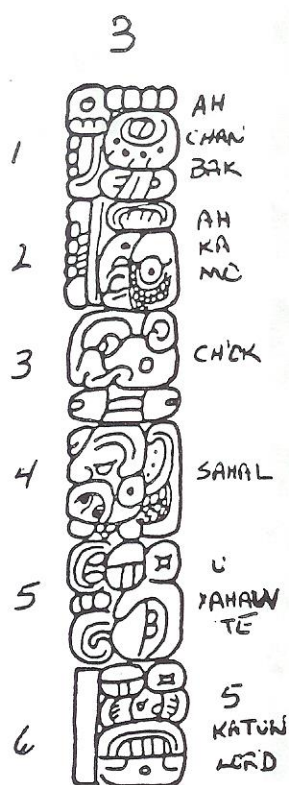


Fig.125

SITE R LINTEL 2



9.14.13.10.8. 6 Lamat 11 Zotz. G1
Gregorian Apr.23, 725

Fig.126

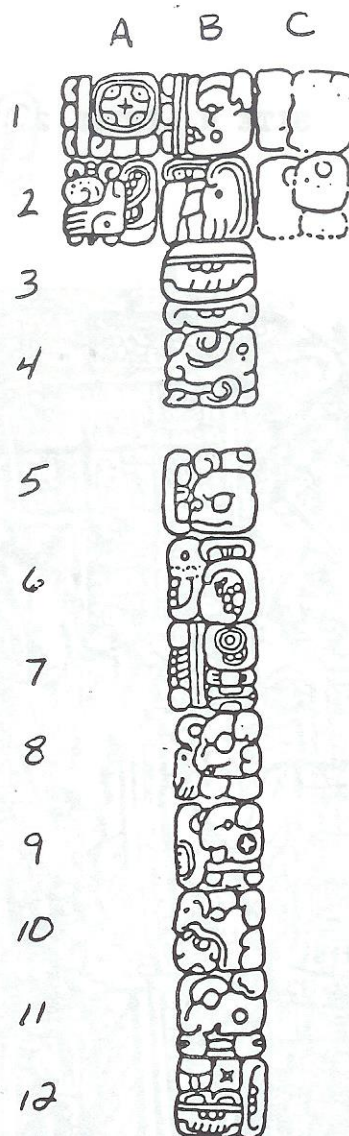


Fig.127

Now this is what was on the left side of the building of Lintel 1. This was over the center door of that building (Fig.126). Now who do we have here? Well, first of all they both are wearing a mask. Here is his drum. This guy on the left has a three-pronged axe and he has his battle jacket on. He is wearing a sort of Jaina figurine costume and if you look at the mask's face you can see that it resembles the puffy-faced figurines. Here is a priest then, in the action of that Jaina figurine.

The text begins with the day 6 Lamat (A1) 11 Zotz (B1) (the date is written wrong) so the day was 9.14.13.10.8. or April 23 725 A.D. yal ah "He Played It" (A2). The next glyph records the word for mask (B2) and it reads u K'o ho or K'oh which means "It Spoke, His Mask", so now instead of the drum speaking, the word's are coming out from the mouth. These two glyphs up here (C1,C2) are eroded, but I suspect that this has to be the Te K'u Yi (C1) and the "Inverted Vase" with the deer antler (C2). Here's the Chan (B3) and here's the god (B4). Now we will get that he is "The Guardian Of" or U K'an ul (B5) Ah Uk (who is Bird Jaguar's most important captive) (B6) Ah Kal Bak "He of 20 Captives" (B7) Yaxun Balam (B8) Yi Bah (B9) followed by something that I don't know (B10), Ch'ok (B11) (this may refer to the fact that he is the "1st Something Ch'ok" of Yaxchilan (B12)).

I think that they are telling us here that Bird Jaguar is the

first heir of this dynasty. That means by the time of this event, at least in the retrospective view, that he wrote he is the heir. This again is Bird Jaguar speaking here, not Shield Jaguar. This is amazing because this is carved (Lintel 1) at the house of this sahal and what he says here is this is what Shield Jaguar did. I helped him. This is what Bird Jaguar did and this is the priest. It may even be the same sahal. Here is the full playing out of that drum of that final lineage and it shows that Bird Jaguar, at least in the retrospective history he created, was the principle actor and by that time, at about age 18, he is the heir. That is why I think Structure 23 exists.

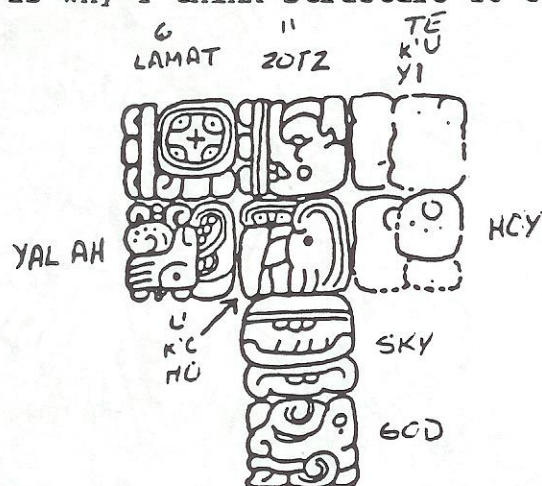


Fig. 128

SITE R LINTEL 3

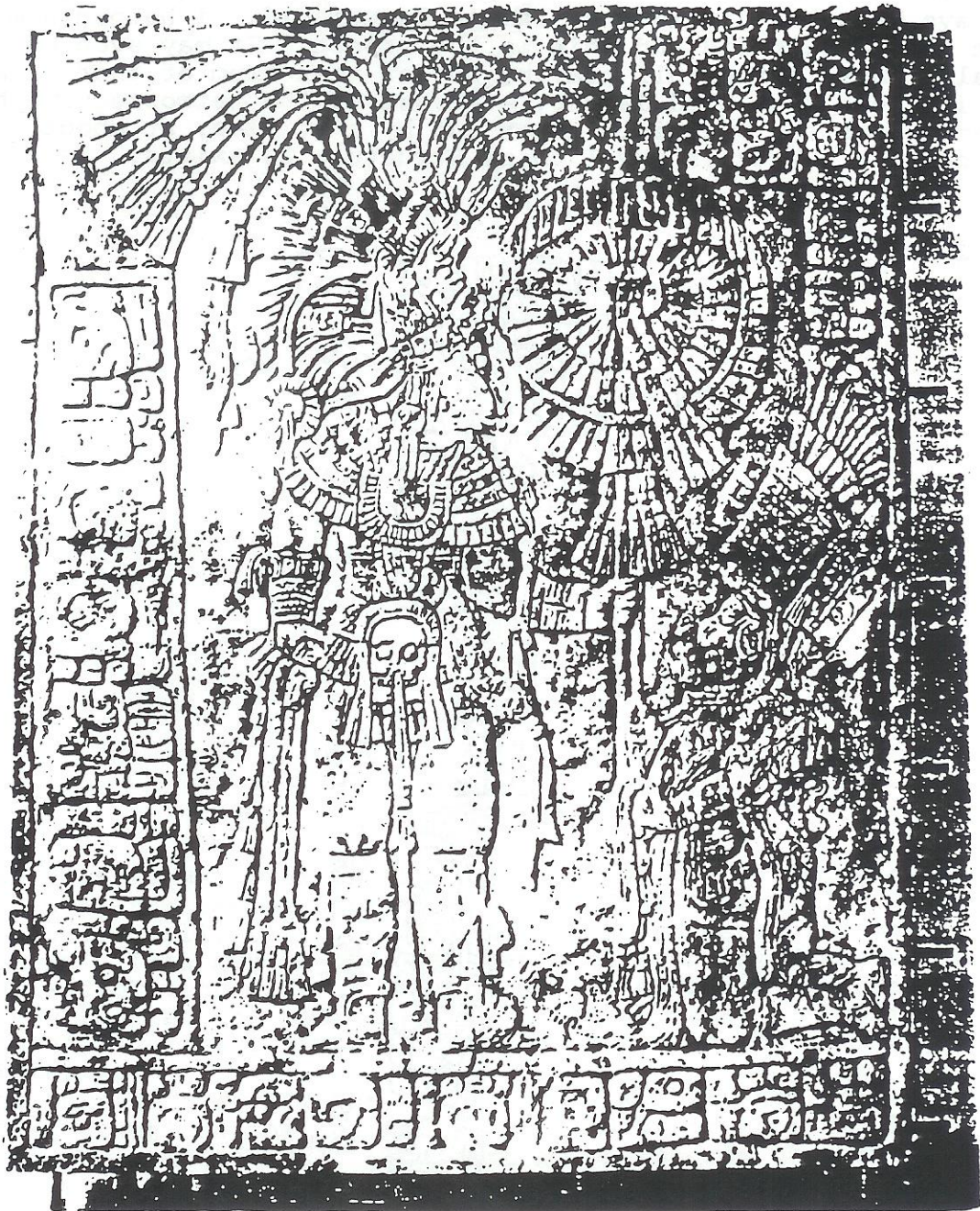


Fig.129 9.15.19.2.2. 9 Ik 20 Yaxkin

This is what the third lintel in this building looks like. This is the sahal again, who now calls himself the U Yahaw Te of Bird Jaguar and here he is with the battle banner accepting allegiance from his own subordinate.

THE FRONT EDGE OF YAXCHILAN LINTEL 26

9.14.14.13.17. 6 Caban 15 Yaxkin. G7
Gregorian Jun.26, 726

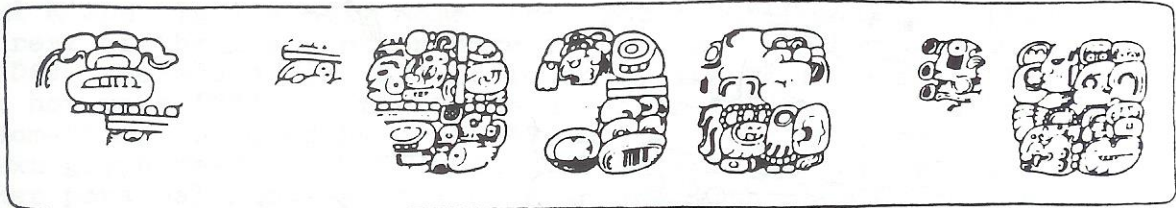
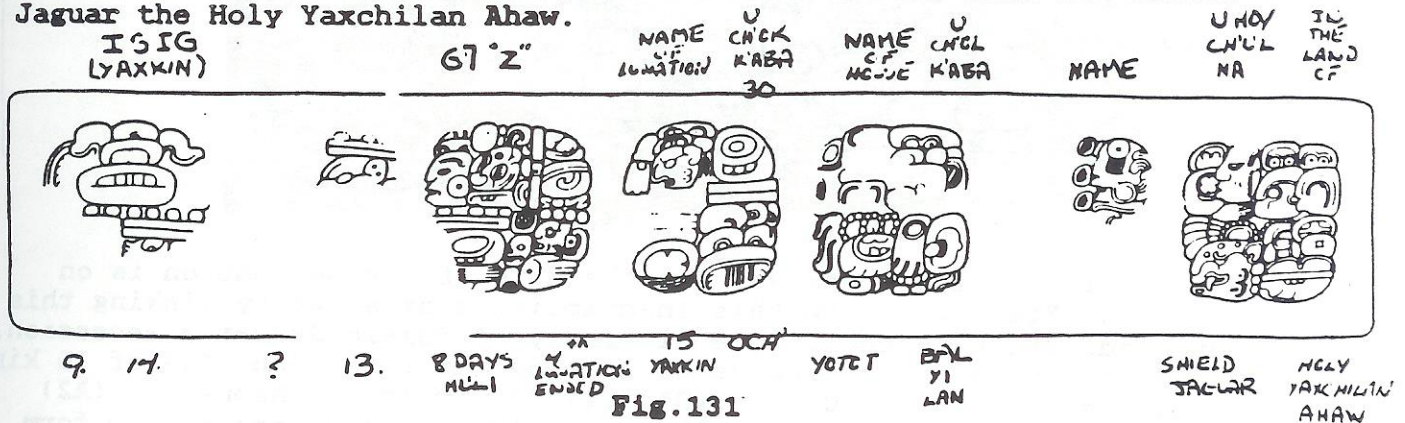


Fig.130

There are two places where the dedication of this building is finally recorded. That dedication took place on 9.14.14.13.17 6 Caban 15 Yaxkin or June 26 726 A.D. or about 9 months after the event with Shield Jaguar and his son.

The beginning part of the text is eroded, but it can still be made out. Here is the Initial Series sign (A1) with the Patron of Yaxkin. This is the 9 baktuns and the 14 katuns. The tuns are missing, but 13 uinals is visible (B1). Here is G7 (C1) who took the headband and that let's us reconstruct the date clearly. Here's glyph Z and it was 8 days huli "Since It Arrived" the 4th lunation had ended. Here is the name of the lunation (D1) and it's U Ch'ok K'aba. This is the glyph for 30, so this was the "Unripe" name of the 30. Here's 15 Yaxkin (written wrong) and this is the tail of the rattlesnake that reads och. It means "To Enter" or "To Become". Then at the bottom of the glyph we have the sign for fire or smoke. I think that it is smoke because when you dedicate a house, you wait in with the censors and this is the bringing of that incense into the house to dedicate it. The proper name of the house is right there (E1) followed by U Ch'ul K'aba "In the Holy Name Of" yotot "Her House" bal yi lan for something like "She Saw It". Here (F1) would have been her name and here (G1) she is recorded as the U Hoy Ch'ul Na "The Companion Woman" "In the Land Of" Shield Jaguar the Holy Yaxchilan Ahaw.



YAXCHILAN LINTEL 23

9.14.14.8.1. 7 Imix 19 Pop. G8
Gregorian Mar.2, 726

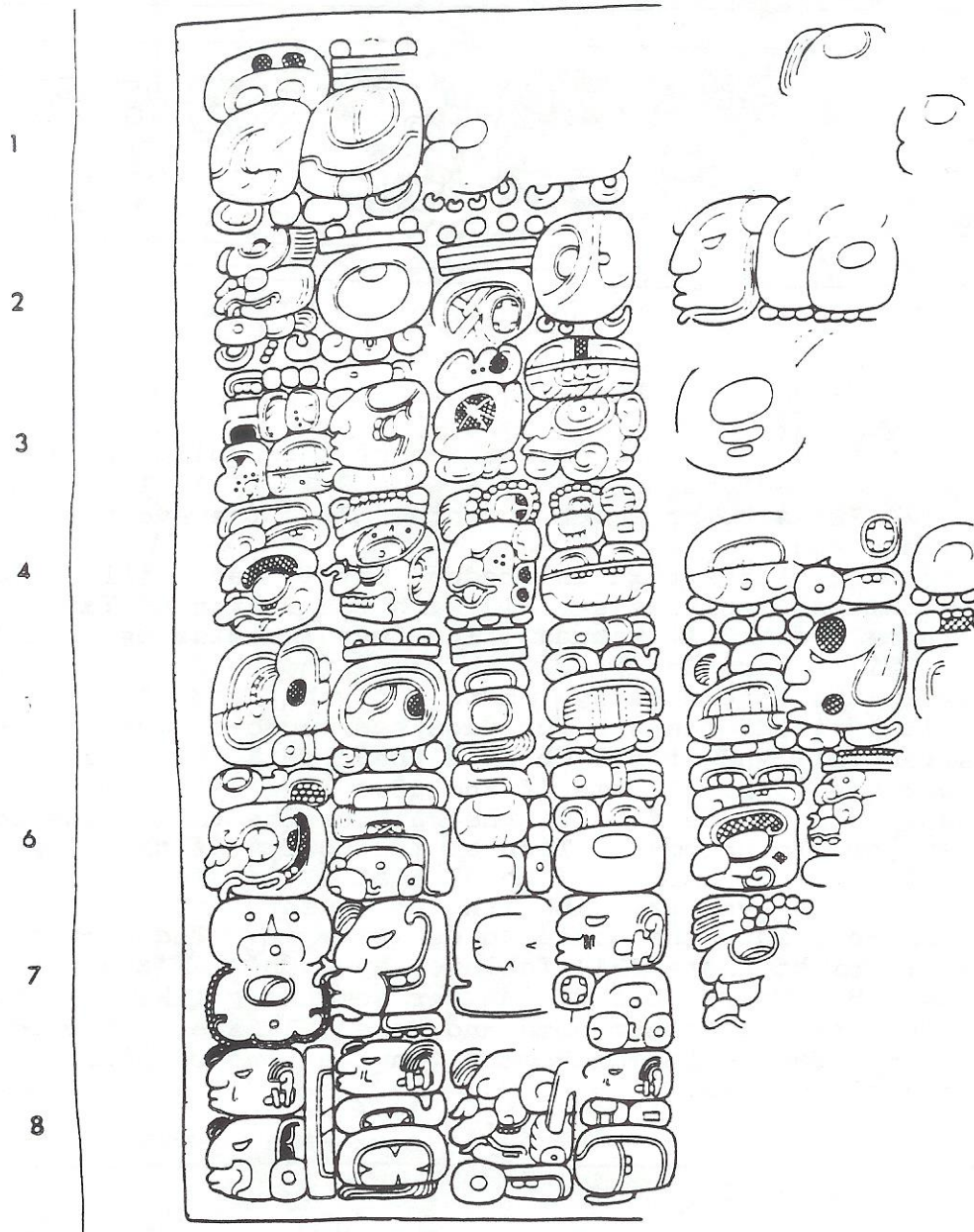


Fig.132

The last place where we have the date of the dedication is on Lintel 23 (Fig.132). Now this inscription starts out by linking this House Dedication to the 25th anniversary of Shield Jaguar's accession. The texts begins by telling us of a change or *u ts'akah* (A1) of 16 kins (B1) 5 uinals (C1) and 0 tuns (D1) *Uti* "After It Had Happened" (A2) 7 Imix (B2) 19 Pop (C2). Now the next glyph is the logographic form

for suts which means "To End" (D2). Next we have U ho tun or "His 5th Tun in The 3rd Katun" (A3) Ti Ahaw Le "In Reign". Here is the jaguar paw and this hand (C3) with the "Sky God" expression again (D3). Here's U K'an ul (A4) Ah Nik (B4) (with the ahaw in full form) Itzam Balam (C4) the Ch'ul Ahaw of Yaxchilan (D4).

Uti "And Then It Happened" (A5) 6 Caban (B5) 15 Yaxkin (C5) and here's the och butz' (D5) "Entered The Smoke" and here's the full name. It's Ok Head with a k'in in the eye, a ha on the end of it and a nal back here (A6), so that was the name of the house. Next we have U Ch'ul K'aba "Is Its Holy Name" (B6) yotot "Of Her House" (C6). The whole rest of the inscription here is her name. It starts with zak and butz' (D6). Here's a Nik (A7) followed by the Moon Goddess (B7). Here is the hoy vase (C7) and the Na Ch'ul again (D7). The last row begins with something followed by a na (A8) which I can't do anything with. The next glyph reads Na West (B8) Chak Te (C8) Na Ahaw Te (D8).

Her personal names are here beginning with Na and the god with the stuff in his mouth (E1). There's the Xok (F1) and here's the Na K'abal (G1) Xok (H1). Finally, she is a Na "female" (E2) Bakab (F2).

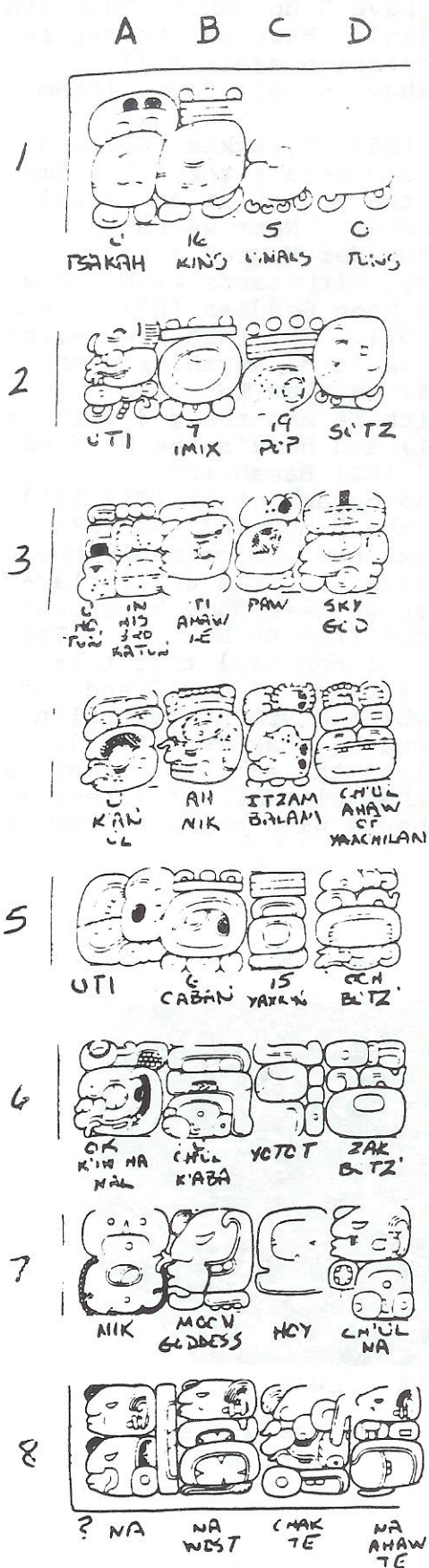
Now the next thing if you look at the photograph of it (Fig.133) you can see that it's the "Inverted Vase" or the U hoy (E3) Na (F3) and this probably was the ch'ul (G3). The next part is probably the 4 Katun (E4) Ba Te (F4) (Ba te is the word for yoke, so it's a ballplayer title). He is a 4 Katun (E5) Ahaw (F5). Then we have something over here (G5,H5) that is lost, but this is U K'anul (E6) Ah Nik (F6). The name of the person was Itzam (E7) Balam (F7). I can tell that this glyph (E7) is Itzam because this is the Head Variant of God D and God D's name was Itzam na. Here is the double Emblem Glyph of Yaxchilan (G7,H7) and here's Bakab (F8) probably followed by Chak Te (G8,H8).

That tells us that the last day when all of the sculptures were in place and where all of the ceremonies have taken place for the heir who is 18 years old, they go in to fumigate the house with copal and bring the gods into it and make it alive.



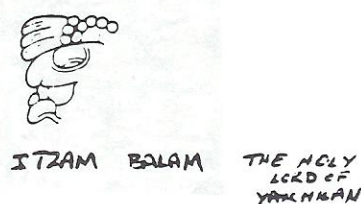
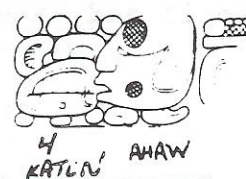
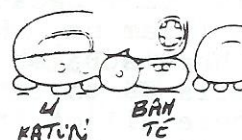
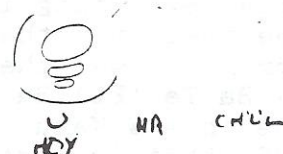
U NA CH'UL
HOY

Fig.133



E F G H

NA XOK NA KATUN XOK



BAKAB CHAK TE

Fig.134

END OF DAY ONE
 5:25 P.M.

SUNDAY MARCH 10, 1991
9:05 A.M.

THE FLAPSTAFF EVENTS
YAXCHILAN STELA 16

The two texts that we will be working with are located up here at the top of a hill (Fig.135). The first is Stela 16 and the second is Stela 11.

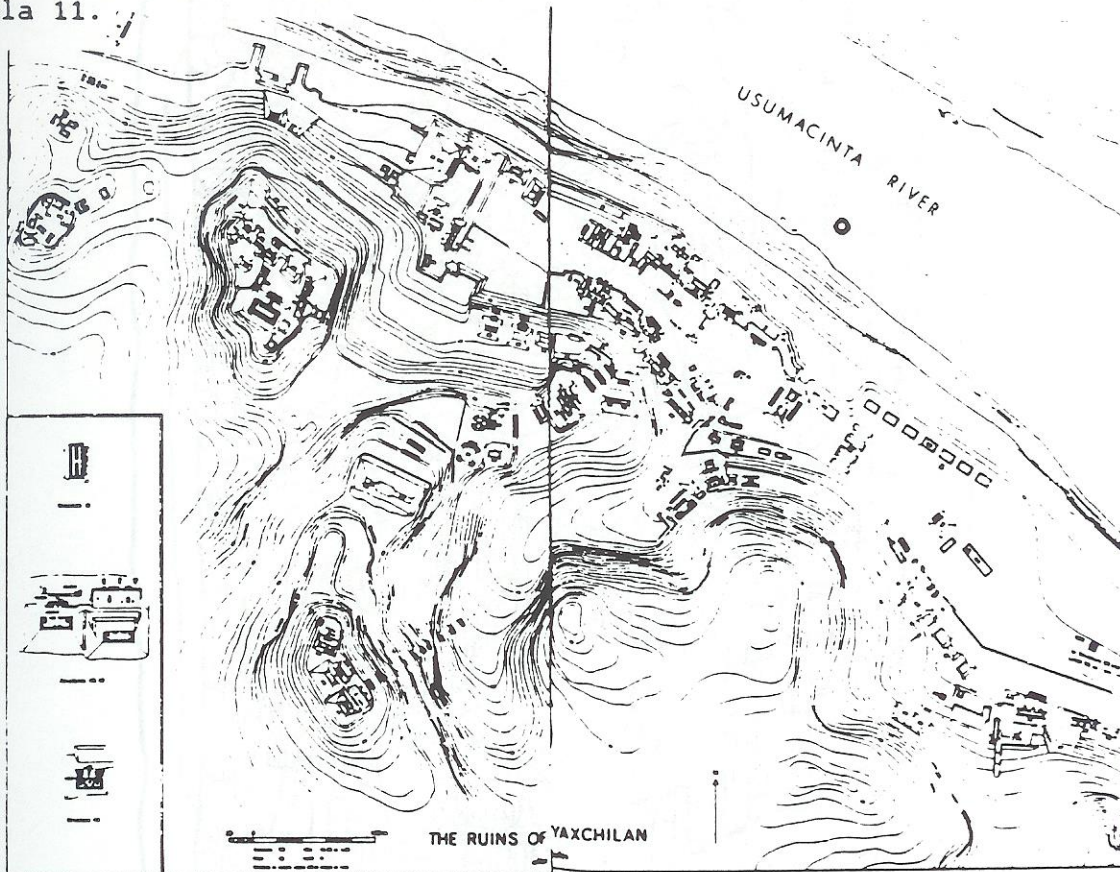


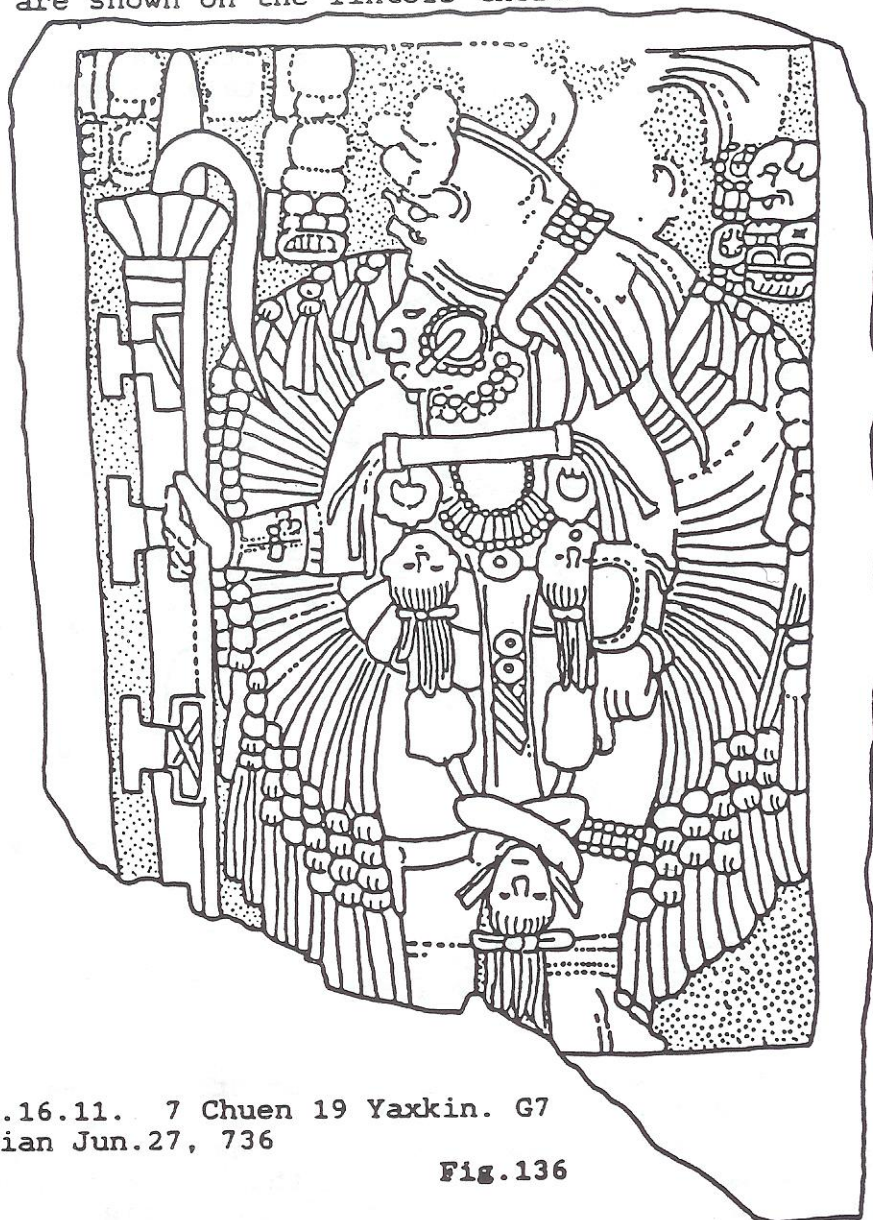
Fig.135

Someone in the Symposium suggested that Stela 16 may have been commissioned by Bird Jaguar II. I had considered it to be a Shield Jaguar monument, however it could be either one. This building has a lot of Shield Jaguar's captures in it. I think that Bird Jaguar is putting his version of the latter Flapstaff Event right next to Shield Jaguar's building on purpose.

This is my drawing from Morley's photograph (Fig.136). I basically followed Carolyn Tate in the dating of it. She is the first one that I know of who worked out the probability that this day is 7 Chuen 19 Yaxkin (A1,A2). This would place this monument on June 27, 736 A.D.. The events up here are badly eroded, but you can make out what they had to have been. Here is the Ak'ot or "He Danced" (B1). This would have been the ti hasaw (C1) chan (C2) and following that would be the 5 Katun Ahaw statement (C3) Shield Jaguar (D1) Lord of Yaxchilan (D2).

This object here is called the Flapstaff because it's one of the

few objects that have cut cloth associated with it. Coming out of the top of the staff is feathers. Here at Yaxchilan, the kings dance with these Flapstuffs. At Palenque, very often people who are involved with sacrifice are shown carrying them. They can also be in the headdress of people who are involved with the sacrificial rites and most specifically, they are associated with the great protector ways of Tikal that are shown on the lintels there.



9.15.4.16.11. 7 Chuen 19 Yaxkin. G7
Gregorian Jun.27, 736

Fig.136

Let me point out things that you should pay attention to. When the people of Yaxchilan danced with this staff, they wore trophy heads and trophy bodies. The one near the bottom is apparently a shrunken half-body and it is worn almost like a set of aprons across the front of their bodies. You often see this Bar Pectoral with an apron hanging from it in these scenes also. Now I'm not saying that this is the first time the **Hasal Chan** dance was done at Yaxchilan, but it's the first political representation of it. Maybe, **Bird Jaguar** erected it to be an anchor of his own repetition of this or it may have been **Shield Jaguar** himself who put this up. It can be argued either way since

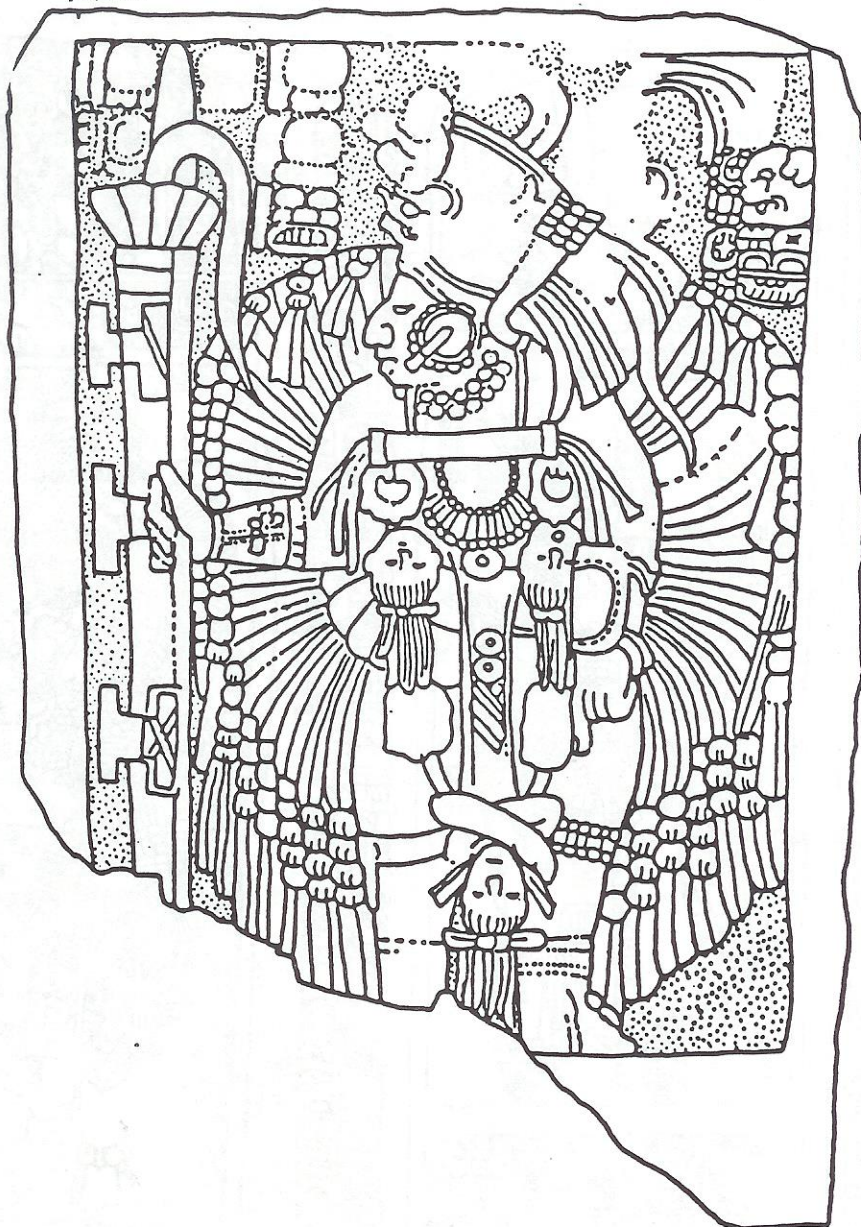
there is no dedication date on the monument.

7
CHUEN
19
YAKIN

TI
HAKIN
LHAN

AKOT

5
KATUN
ANAW



SHIELD
TAKAR

LORD
C.
YACHILAN

YAXCHILAN STELA 11



9.15.9.17.16. 12 Cib 19 Yaxkin. G5
Gregorian Jun.26, 741

Fig.137

The next Flapstaff Event that we have is on Stela 11 from Yaxchilan (Fig.137). Carolyn Tate again was the first person to point out the repeated association of these events with summer solstice. This monument dates to June 26th, 741 A.D. The other thing that is easy to forget about here is that this is only four days from a Period Ending date of 9.15.10.0.0.. Now interestingly enough, they seem to deliberately avoid directly talking about that Period Ending. There is no event that I know of in which that Period Ending is directly celebrated. So I presume that not only are these summer solstice events, but the series of events that we are going to be looking at are also tied to that celebration of that Period Ending. Bird Jaguar, in his retrospective review of the event decided that he needed to emphasize his own role and the role of his mother as well, rather than the standard scattering rite that you would normally see for a Period Ending.

The text that we are going to be looking at first is located just on the inside of Shield Jaguar's legs. The other text refers to a different event shown in the same narrative space. I noticed that everybody who dealt with this lintel in the Symposium also made the same decision that I have made, perhaps for the same reason. This little text makes an inverted "L" pointing to the figure on the left. So I take him to be Shield Jaguar because of that and the other one I feel is Bird Jaguar. They both hold the Flapstaff or the Hasan Chan.

The inscription then begins with the date 12 Cib (A1) 19 Yaxkin (B1) and on that day "He Danced" Ak'ot (B1). Here is the Ti Hasaw(a) Chan (B2) and this must be the name of these staffs. He is a 5 Katun Ahaw. Shield Jaguar is the actor and he is a Holy Lord of Yaxchilan (B3).

The critical new information here, before Nikolai's discovery, is that I had always thought that this was simply a presentation in which the two faced each other and got to see Shield Jaguar standing with Bird Jaguar. Now we know that this is a dance and it's an active pageant in which the two of them perform before the public. Some people have taken the view that this never happened or that Bird Jaguar is making this up after the fact. That is one way to approach trying to reconstruct the history. I believe that these events did happen, although Bird Jaguar in his retrospective view of them changed the emphasis. He upgraded his part in them, but I can't believe that less than 10 years after this event happened he would make up his participation in it. There are just too many of his enemies who are waiting around to say that he lied.

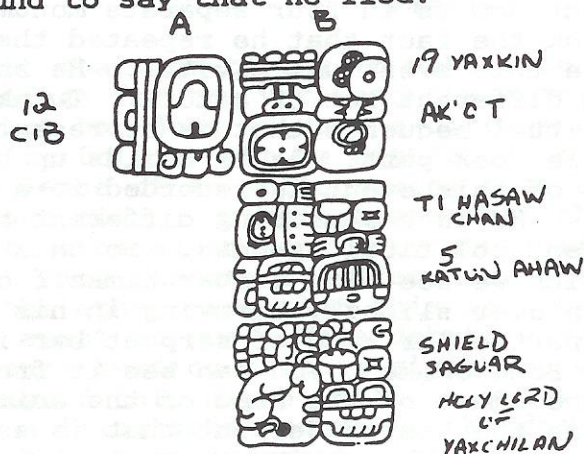


Fig. 138

YAXCHILAN LINTEL 39

9.15.10.0.1. 4 Imix 4 Mol. G1
Gregorian Jul.1, 741

A B

C D



Fig.139

Now 4 days later is one of the most stunning events. It is the Hasaw Chan Event. This lintel demonstrates Bird Jaguar's right to the throne (Fig.139). Peter Mathews long ago thought that the rite that we are about to look at was probably the marriage rite of Bird Jaguar to the lady we are about to see. If this is not the marriage of Bird Jaguar to the lady of the local lineage, who will be the mother of his children, it is certainly the first public appearance of Bird Jaguar with this woman and the major patriarch of her line to demonstrate that he is committed at this point to her and to her family as the line that will produce the heir to the next king. That is a very important level of alliance. Her brother, who we will meet, and all of the men in her family are going to carry to Bird Jaguar lots of political clout within the city perhaps forcing himself on the throne. That is what I feel is going on here.

Remember this is before his father died so his father, even though he is in his 90's, is there at least to observe this event. The representation of this event occurs in four separate monuments in three separate buildings. I think the fact that he repeated the imagery of it so many times is because this event was pivotal. He shows the event happening each time with a different set of actors. I take this to indicate that within the ritual sequence that is represented by these pictures all of those people took part. As he builds up his monumental record, the representation of this event is recorded in a slightly different political agenda. He is emphasizing different parts of that ritual sequence for different political agendas. So this is the first building (Lintel 39) in which we see Bird Jaguar himself on the front of the lintel having fallen over slightly carrying in his arms a Double Headed Serpent Bar. This particular kind of serpent bar is called Sak Bak Chan or the "White Bone Snake". You can see it from the snaggle tooth here, from the suture lines on the head of the animal and the skeletal part here. This is the Vision Serpent that is associated with the porthole to the other world. When beings are going into the other world and when the porthole is associated with dying, this particular version of the serpent is shown. I don't think that is posthumous. I

think what it means is that he is calling up other worldly beings and so forth.

The beings that he manifests in the mouth of the Sak Bak Chan is K'awil. K'awil is nourishment and it may mean substitute or manifestation.

The date is 4 Imix (A1) 4 Mol (B1) or 9.5.10.0.1.. That is one day after the Half Period and it falls on July 1, 741 A.D.. The verb is Tsak (A2) and here's the K'awil (B2). Now the next glyph is u kabi (A3) and what it is composed of is a possessive pronoun U, a logograph of the earth sign and the last sign has the phonetic value of hi or one of its substitutes (there are about three different substitutes that can go in there) followed by ya. So this is U something Hi. Now the first time that this particular glyph was treated in any real consistent way was in my dissertation on the verbs. Peter and I noticed it here at Yaxchilan. What we discovered was that often when you were going to get an event done by one person like a woman, they wanted to tell you this was being done by someone else so they would put this glyph in between. In my dissertation, I paraphrased it as "Under the Auspices of". In the meantime during the mid 80's, Peter Mathews began to deal with it as U Kab or "In the Land Of" or "In the Territory Of" and that's the way it's paraphrased in the Forest of Kings. Well, David Stuart, Nikolai Grube and others have gone at it from the point of view that these suffixes down here are verbal suffixes and whatever is going on with that sign in this situation is verbalized. It's not a locative sort of thing. It's verbal. Barbara MacLeod has suggested that this just has the value of ka and the glyph reads something like u kahi or in Chol chan which is the word for "by someone". My problem is that this logograph gets written and spelled phonetically as ka ba for kab. Barbara thinks that it is logographic in one sense and that it's bivalent in another sense. Before I will commit to that, I want to see the kab sign used as a pure phoneme in an independent context, so until that point comes I'm not committed on what its phonetic value is (Fig.140).



Fig.140

The point that I'm trying to make here is that there are two possible meanings for the verb and the meanings are a subtle difference, but boy does it make a difference in the way you interpret what's going to follow. It is either going to end up being "By" or "For" in the sense of an action being done by one person, but really done by someone else. Or this maybe that the action that we are talking about happened in territory controlled by someone else. That's a subtle, but very important difference. So there is still a strong argument on the other side that this is marking the territory in which a particular event occurs. This debate will not be settled until we can get a secure reading of this glyph and we are not going to get a secure reading of this glyph until we understand how Kab functions when it is not in a logographic context. We don't have enough contexts right now to make that judgment.

The name that comes next begins with either a sak or a ti sign

followed by a hand holding the tun sign. Surrounding that sign is an O sign and under it is la. (Peter Mathews interjects here and says that Simon Martin, a British epigrapher, has found a pot where that glyph seems to belong with the Site Q Emblem Glyph.) That would be very nice because if this reads "By" then this would be a Site Q person who is participating in this event. If this is "In the Territory of" then this would be saying that this event took place in the territory of Site Q rather than at Yaxchilan. Remember who mom is. Lady Evening Star comes from Site Q. So either members of her family are in Yaxchilan participating in this bloodletting or the bloodletting took place at Site Q. But remember this is a person, not a location.

The next glyph then reads U Bah or "He Did It" or "He Goes Doing It" (A4) and then we have te kuy (B5) followed by the deer antler, the inverted vase (C1) sky or Chan (D1) god (C2) Yaxun Balam (D2) 3 Katun Ahaw (C3) He of 20 Captives (D3) the Holy Yaxchilan Lord (C4) The Holy Yaxchilan Lord (D4).

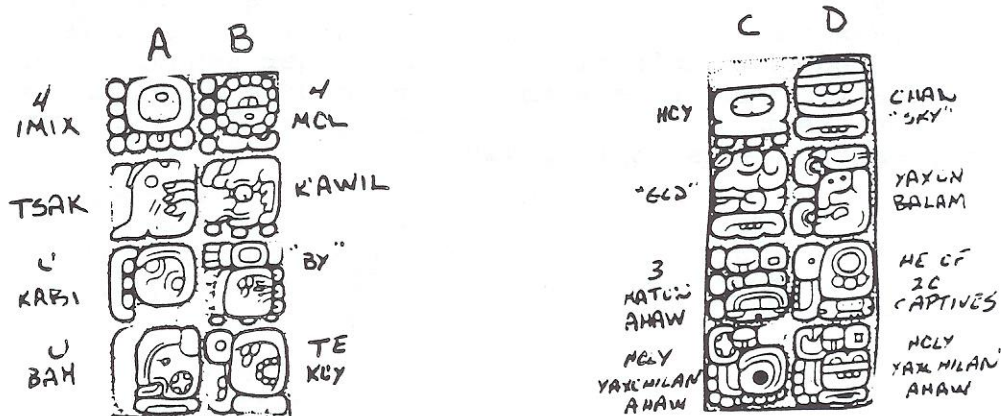
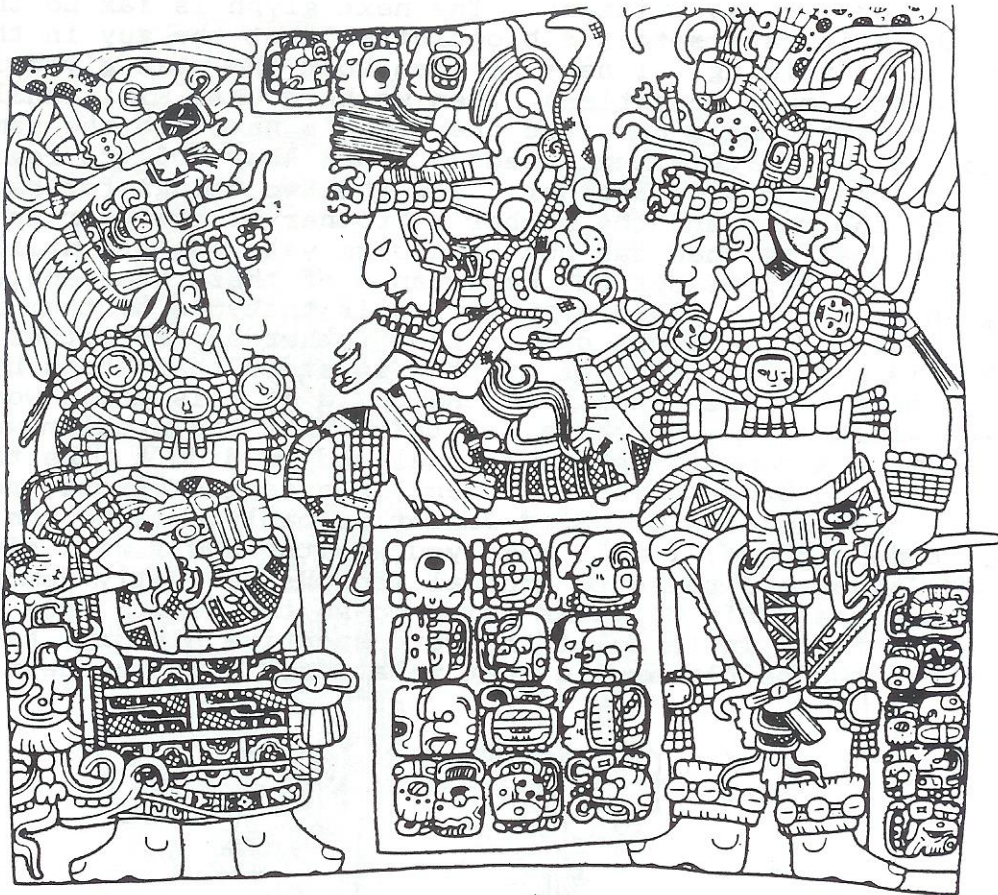


Fig.141

YAXCHILAN LINTEL 14



9.15.10.0.1. 4 Imix 4 Mol. G1
Fig.142 Gregorian Jul.1, 741

Here is the second representation of the same event (Fig.142). This is Lintel 14 and it is the same date, July 1, 741 A.D.. We start out with the day 4 Imix (A1) 4 Mol (B1). Then we have Tsak ha (A2) K'awil (B2). The next glyph is O Ch'ak (A3) and the next two glyphs are Chan al (B3) Chak Bay Chan (A4) which is the name of the Vision Serpent. You can see the Vision Serpent here in the drawing. The name of the person who is coming out of the mouth of the Vision Serpent is at the top of the text. It begins with the general verb U Bah (E1) Na Yaxchilan Ahaw (F1) Na Yax Hal (G1).

Now to go back to our text at the bottom we have U Way La (B4) so she becomes the way. This tells you who does the transformation to bring this serpent out of the other world. Here is the hoy nak ch'ul (C1) or the "Holy Wife" or "Holy Companion". This is Na "lady" Chak Kimi (C2) and she is a Na Sahal (C3). Finally we get that she was a Yax Nab Ahaw (C4) or the "Mother" glyph with ahaw over the top of it. I take this to mean that she is the mother of the ahaw, but you could take it that she is the first woman ahaw of the city also.

Now on the other side of the monument going with this figure we have another text that begins with the rodent head containing the little numbers in it (D1). This what looks like an ear here, if you go to the original monument, you will find that it's the leaf on the end of the little tree. It's the combination of the Number Tree and the Rodent. Federico Fahsen has suggested that it means "It was Recorded" or "It was Written". The next glyph is Yax Lo Ch'ab (D2) and I think it refers to the bloodletter that the guy in the right of the scene is holding. I have no idea what the next glyph is (D3) although they must be titles. Then we have Chak Kimi Sahal (D4). Now notice that the man's name and the woman's name are the same. I think the last glyph in this text reads U ichan Ahaw (D5) to register that he is the heir's mother's brother. Now the two things for having this mother of the heir and the mother's brother of the heir in here is to show that Chel-te Chan has not been born yet. We are still 10 years away from his birth, but the importance of these two people that are being shown in this bloodletting rite is that one of them is the mother of the heir and the other one is the brother of the mother of the heir. So this is a public contract written in stone that shows by this time an agreement has been made that the child of this union would be the one who would become the king. I think that the problem was that his dad had made a commitment to a local and he didn't like that and late in his life he broke the commitment in order to exactly reinforce this alliance between Site Q. Bird Jaguar probably said to the local that if you come with me, I will make you wealthy and I will give you power. So Bird Jaguar had to go to unusual lengths to really demonstrate to these guys that this child is going to be the heir. This is why even before the fact, in terms of the retrospective history, he announces that these two people are in that relationship to the heir.

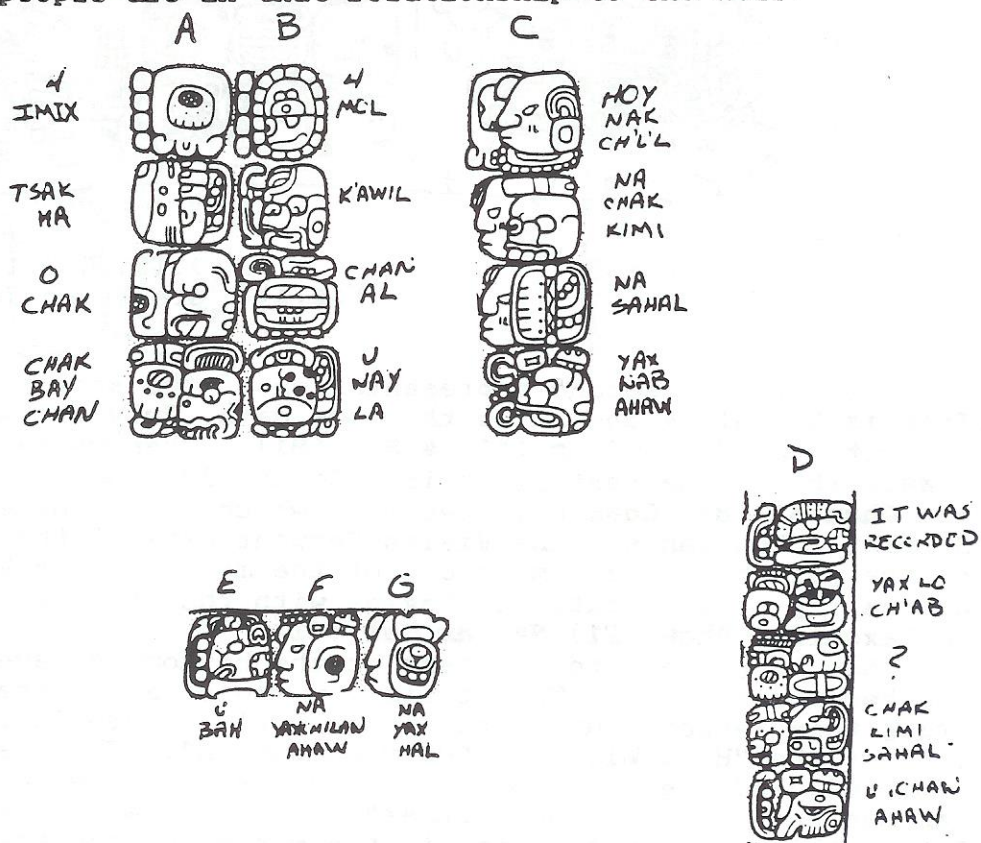


Fig.143

YAXCHILAN STELA 35

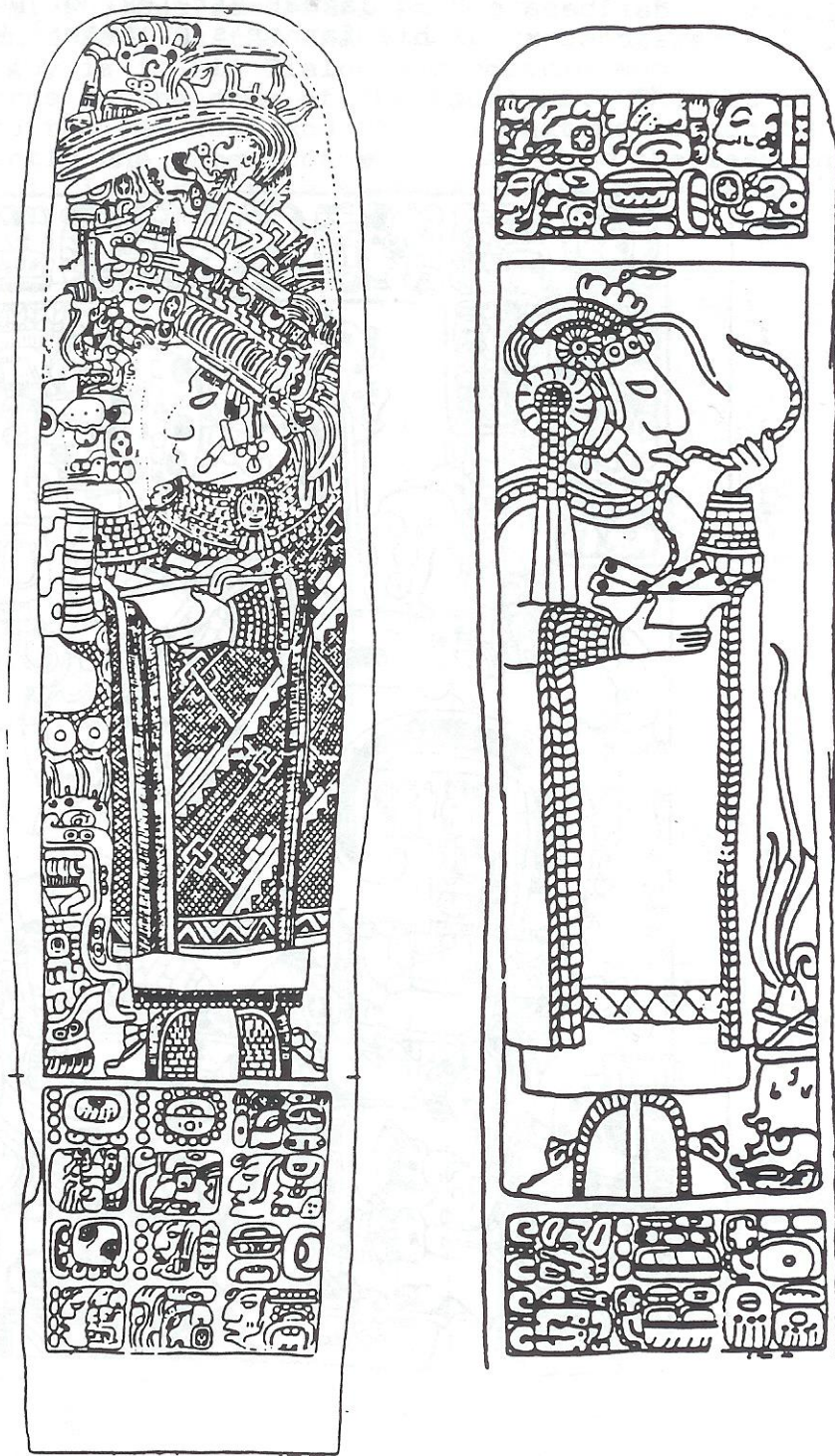


Fig. 144

9.15.10.0.1. 4 Imix 4 Mol. G1
Gregorian Jul. 1, 741

This is the newly discovered Stela 35 (Fig.144) and once it was excavated everyone recognized immediately that the outer face of the stela was the deliberate echo both in style and in the detailed iconography of Lintel 25 which was a picture of Na K'abal Xok calling out the Founder for Shield Jaguar (Fig.145). They both have the same headdress on. They both have the same object in their hands and both of them have the Waxaklahun U Ba Serpent spitting out the Tlaloc god. So again this is a deliberate Bird Jaguar strategy of putting his mother into the same context as his father's principal wife.

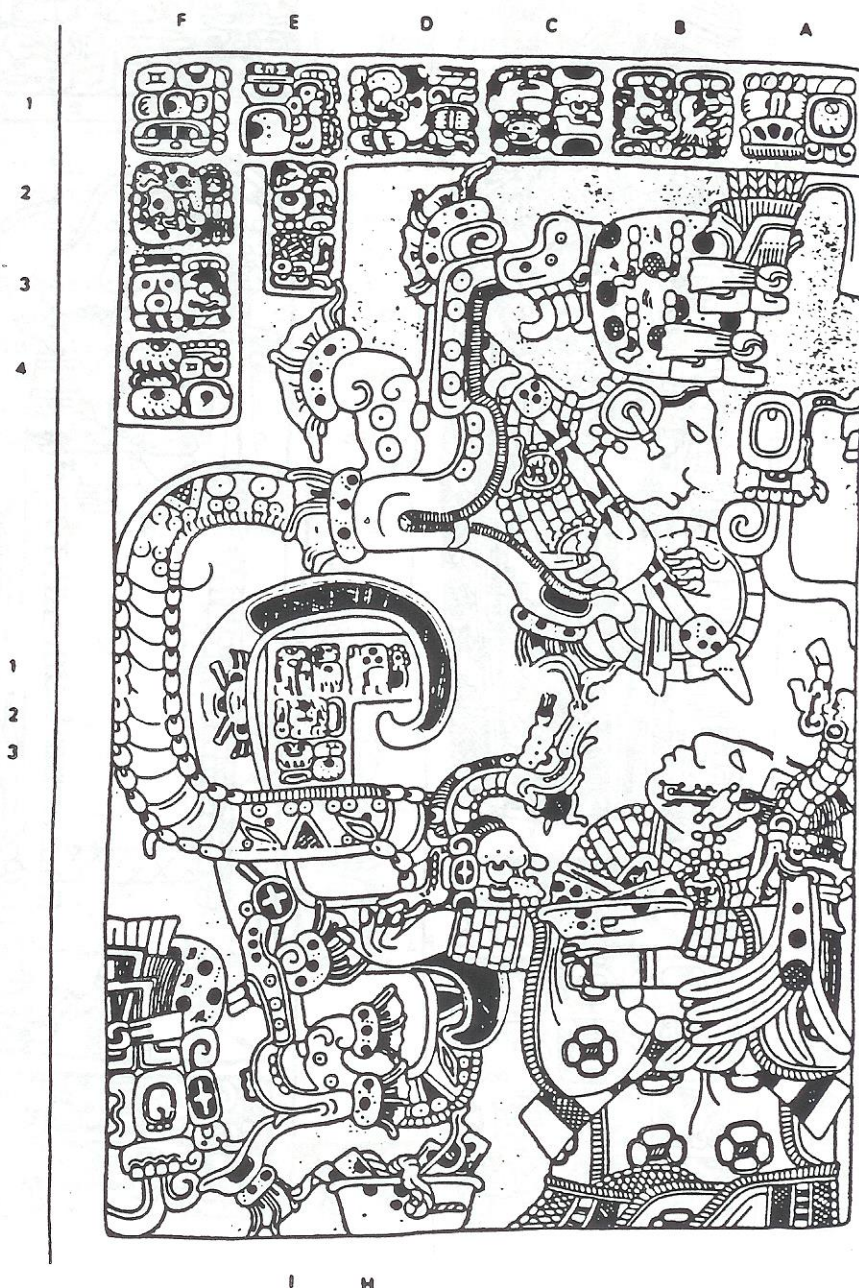


Fig.145

If we look at Stela 19 from Naranjo (Fig.146) we essentially have the same iconography. On the back side of it you can see an attendant standing in front of a person who is on a throne having a rope pulled up through his tongue with a bowl down below. Most of the text is gone but you can still make out an U Bah here (A1) with probably a name here (B1,A2) and this is yunen to finish the name. So we have a relationship glyph, but comparing it to the other side, this snake, the Waxaklahun U Bah, is the snake that is being worn as the headdress there. This guy is in his Tlaloc war costume and what he is scattering turns to the name of the Paddlers. The act of scattering gives birth to the Paddlers and that is what he is scattering. He stands in exactly the same iconography as what the lady on Stela 35 stands in. This is not a rite that is exclusively Yaxchilan; it's all over the place.

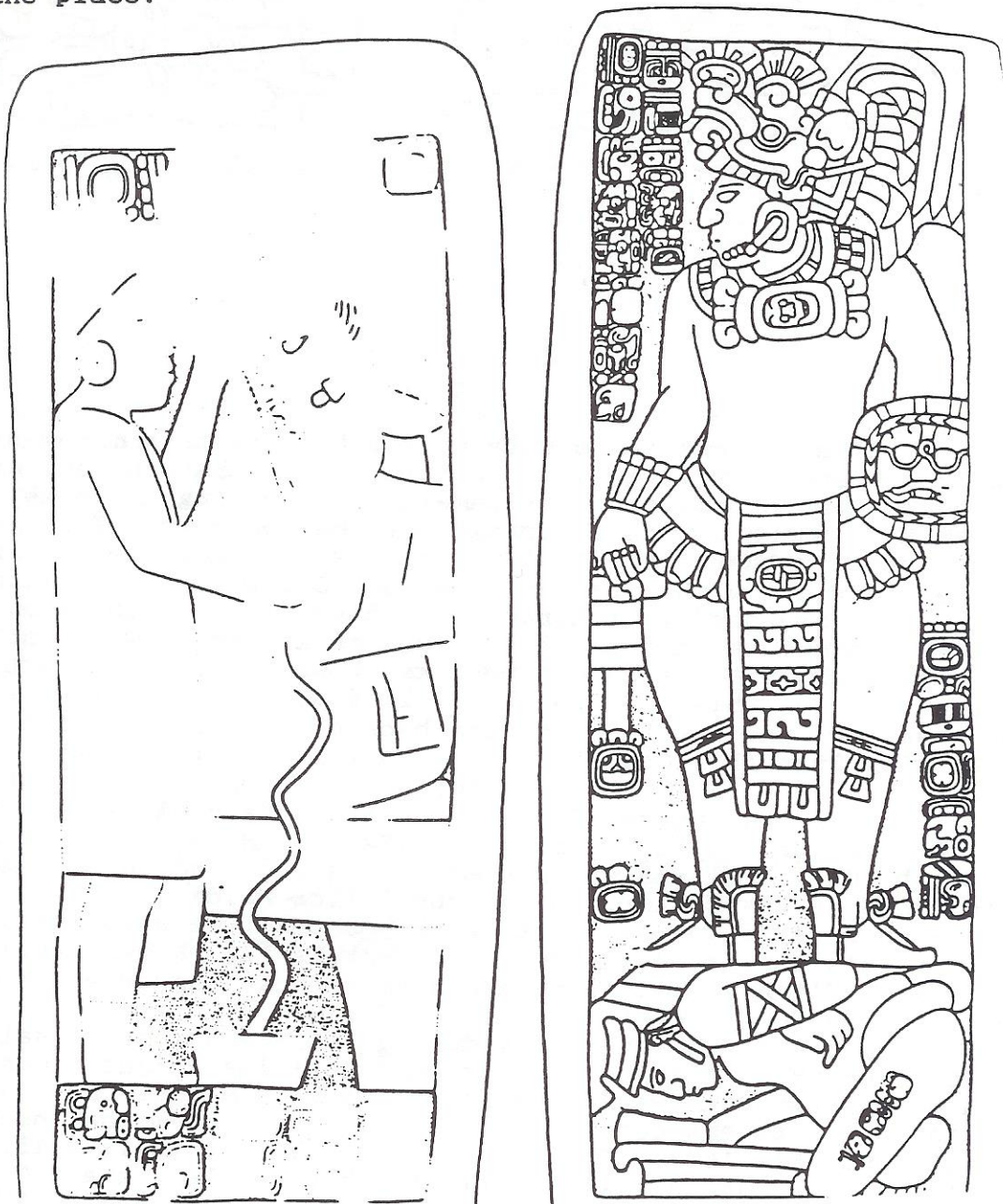


Fig.146

Now let's look at the text on Stela 35. I'm going to start with the side of the bloodletting first (Fig.147).

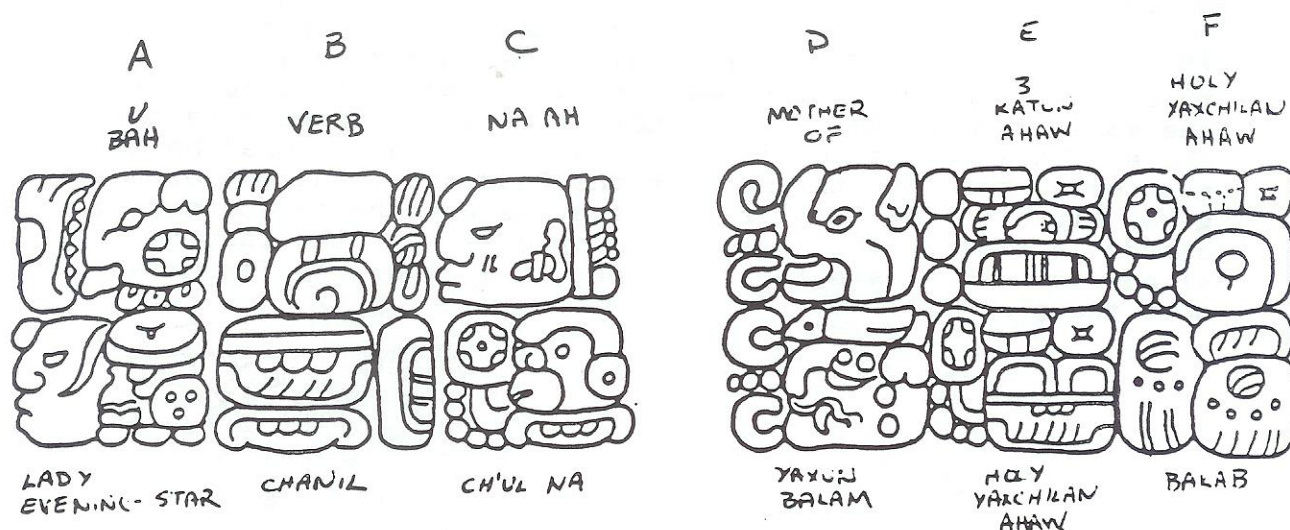


Fig.147

First of all there is no date on the back of this monument. Since there is no date that gives you the information that the actual perforation event happens on the same day and during the same rite, the result is shown on the other side of the monument. This is the confirmation that the actual vision results from the perforation act. We start out with U Bah or "She Goes Out Doing" (A1) Ti and this next verb is very hard to interpret. I have it drawn in as a blank because if we see two different drawings of it and if we're not exactly sure what is drawn there we can be taken down a different path of the interpretation of this. So for now I'll just leave it blank. However, we do have a yi and a hi knot on the back of the glyph. Then we have Lady Evening Star (A2) Chanil (B2) Na Ah (C1) Ch'ul Na (C2). So this is her title. She is either the Lady of the Temple or Lady Office Holder. She is the "Mother Of" (D1) of the 3 Katun Ahaw (E1) Yaxun Balam (D2) the Holy Lord of Yaxchilan (E2) the Holy Lord Of Yaxchilan (G1) Bakab (G2). This is why his mother is recorded on this monument. She is there as the mother, not as the Office Holder.

Now when we go to the front of the monument we have the same date again, so it's 4 Imix (A1) 4 Mol (B1) Tsak ka (A2) K'awil (B2) U Kabi (A3) Ch'a na K'ina (B3) Ch'a na and a zoomorphic jaguar which we don't know how to read.

Now I stood up the other day during the Symposium and said that I don't believe the 4 Mak'ina expression. Well last night Simon Martin talked with Peter Mathews and explained what he meant. He showed it to me and now I recant completely. This is the panel that he was talking about (Fig.148). The Long Count date on this is 9.15.1.1.7 and the date on Stela 35 is 9.15.10.0.1, so they are less than 10 years apart. What we have after this Long Count day is pitzah or "He Played Ball" (B4) followed by the 4 Na Mak'ina (C4) or Ch'an(a) Mak'ina. This

is really nice.

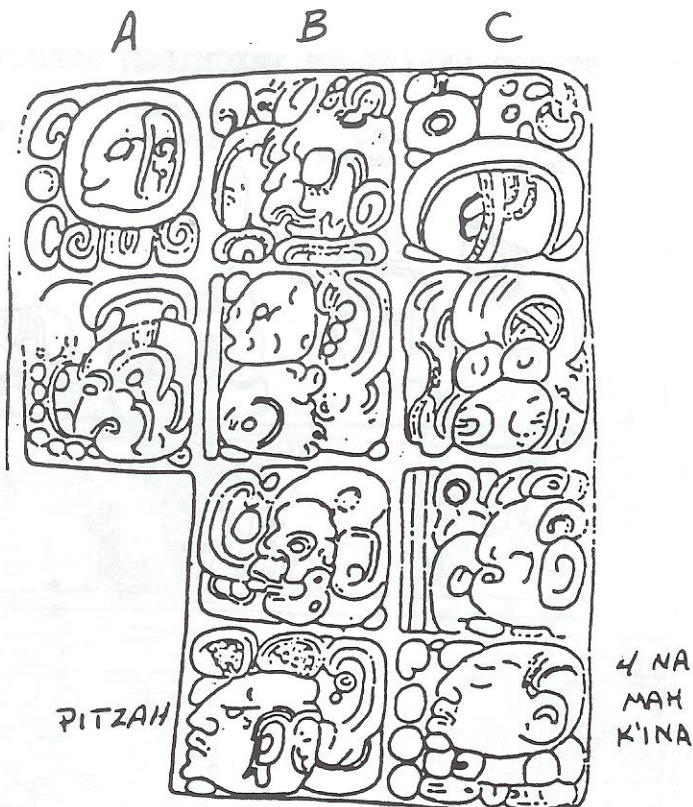


Fig. 148

See now this is where the U Kabi becomes critical, because if it's saying that this bloodletting took place "In the Land of This Man" then it means that the action is taking place at Site Q. If it means that it was "Done By" this person then that guy was present in the rite and he in one way or another was an actor in helping to generate the vision by piercing her tongue as the action goes on. Until we can resolve that, we don't know which one that is.

Now back to our text. This U Bah glyph has the little numbers in it so "It was Recorded" (B4). Then we have the ti ch'ab ti okil or okil (C1) so she is perforating. Her name is Lady Evening Star (C2) Chanil (C3) Na Ah Ch'ul Na (C4).

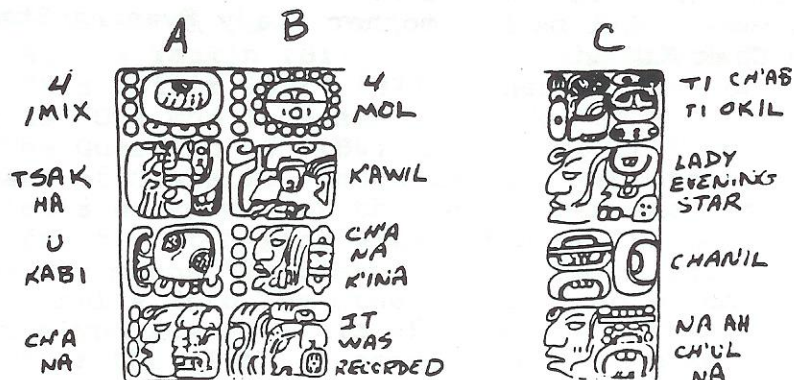


Fig. 149

STUCCO RELIEF IN YAXCHILAN STRUCTURE 21

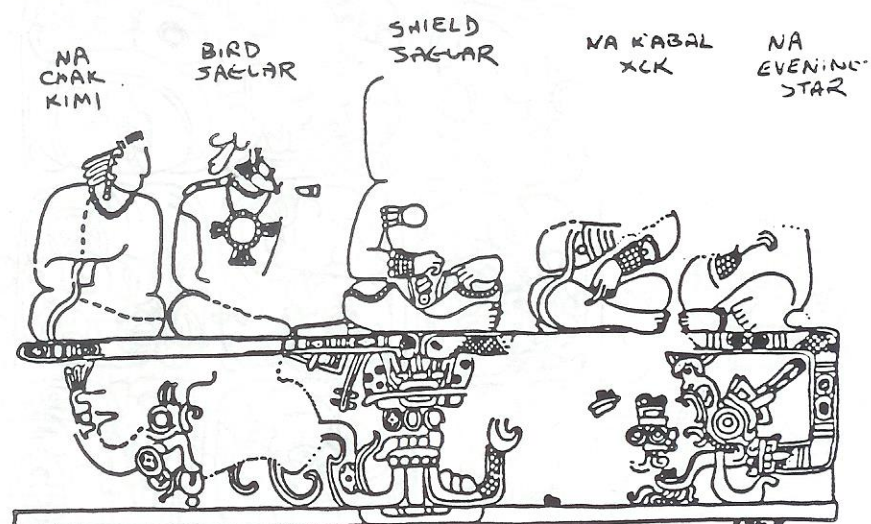
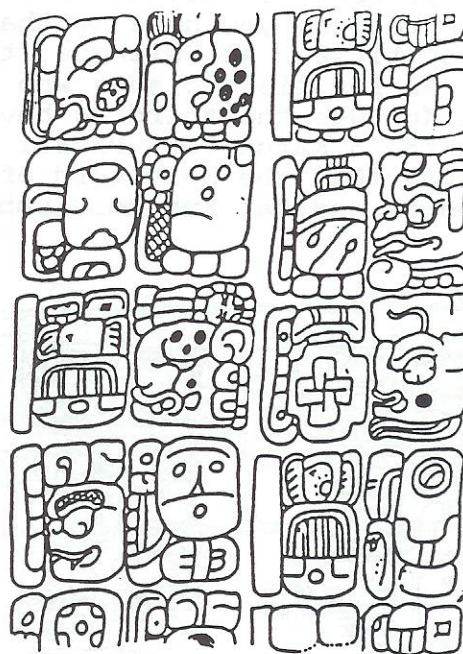
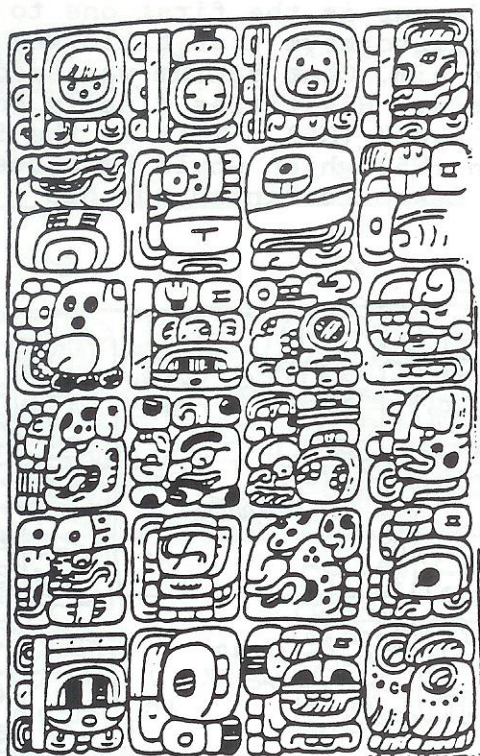


Fig.150

Now in the back of the same building (Structure 21) where Stela 35 was is this stucco relief (Fig.150). This 9 "Shell-In-Hand" sign with a na and a la is a Supernatural location. This glyph is och and this is the Head Variant of the Impinged Bone. I think what they are telling you is that this event generates this holy place and the visions that they are experiencing take place at this 9 Shell-In-Hand place. Then what you see is a bench. Here's the Tlaloc god in the middle of the bench with the Ballon Headdress behind it. The Waxaklahun U Bah serpent, the same one that we have seen in all of these comes up out of the center of the headdress, splits onto both sides of it and spits out the war Tlaloc. Up above there are five figures. There is a man here. This is clearly a woman here because of her hupil. This looks like a man. Well, one day after looking at this I realized who were the participants in this rite. The main guy, even though he didn't let blood and who was still alive, is Shield Jaguar. The male that he has with him is going to be Bird Jaguar. The women will be his mother (Lady Evening Star) Lady K'abal Xok and Lady Chak Kimi.

YAXCHILAN STELA 12



9.15.10.17.14. 6 Ix 12 Yaxkin. G3
Gregorian Jun.19, 742

Fig.151

Now 1 year later on June 19th, 742 A.D. Shield Jaguar dies. He dies on 6 Ix (A1) 12 Yaxkin (B1). Here is the Death Glyph or the ch'ay (A2) U Ik or "His Spirit Left" (B2). Then we have ch'a ho ma or ch'ahom which is "One Who Incenses" (A3) Ho "5" Katun Ahaw (B3) Shield Jaguar (A4) "The Guardian Of" (B4) Ah Nik "He of Flowers (A5).

On the back of Stela 12 death is also repeated. We have no date so that let's us know that this event happened on the same date that's on the front. It begins with U Bah or "He Goes Doing" (E1) T1 Way (F1). Now way means "To Sleep" or "To Rest" and it also means the idea of "Transforming Into The Other World", so we can take it either way. The next glyph gives us his affiliation within the city because (the first part of the glyph is eroded) you can make out the winik part of the sign (E2). He is a Ch'ahom or "Scatterer" (F2) the 5 Katun Ahaw (E3) Shield Jaguar (F3) the "Guardian Of" (E4) Ah Nik (F4) and now we will get a little bit of extra information here. Ah Nik also had the name Ah Kan (E5). The next part is broken, but there is enough to

see that it is "The Guardian Of" (F5) with probably the name of the other captive which is now lost. He was a 5 Katun (G1) Yahaw te (H1) U Na or "the First" (G2) K'awil (H2). Then we have another U Na with what might be the Successor title (G3) followed by Yo, the bat with the sun sign in his eye and a ni after it (H3). Remember yesterday, I was talking about the name of the house where we had the little dog monster with the K'in in the eye like this? It's the name of Structure 23. Well, those two glyphs are interchangeable with each other. I think that the next part is either o k'in or tz'i k'in except that now the bat probably is not tz'i. It is a title that is taken and what they are telling you here is that Shield Jaguar is the first one to have that title. At Palenque, the first one to have that title was Pakal. As for his two sons who came after him, Chan Baklum was second and Kan Xul was the third to have that title. His titles finally end up with the 5 Katun (G4) Pitsil or "Ballplayer" (H4). This is the 5 Katun Ahaw (G5) the Holy Lord of Yaxchilan (H5) which would have been followed by another Emblem Glyph and then Bakab to finish out his name.

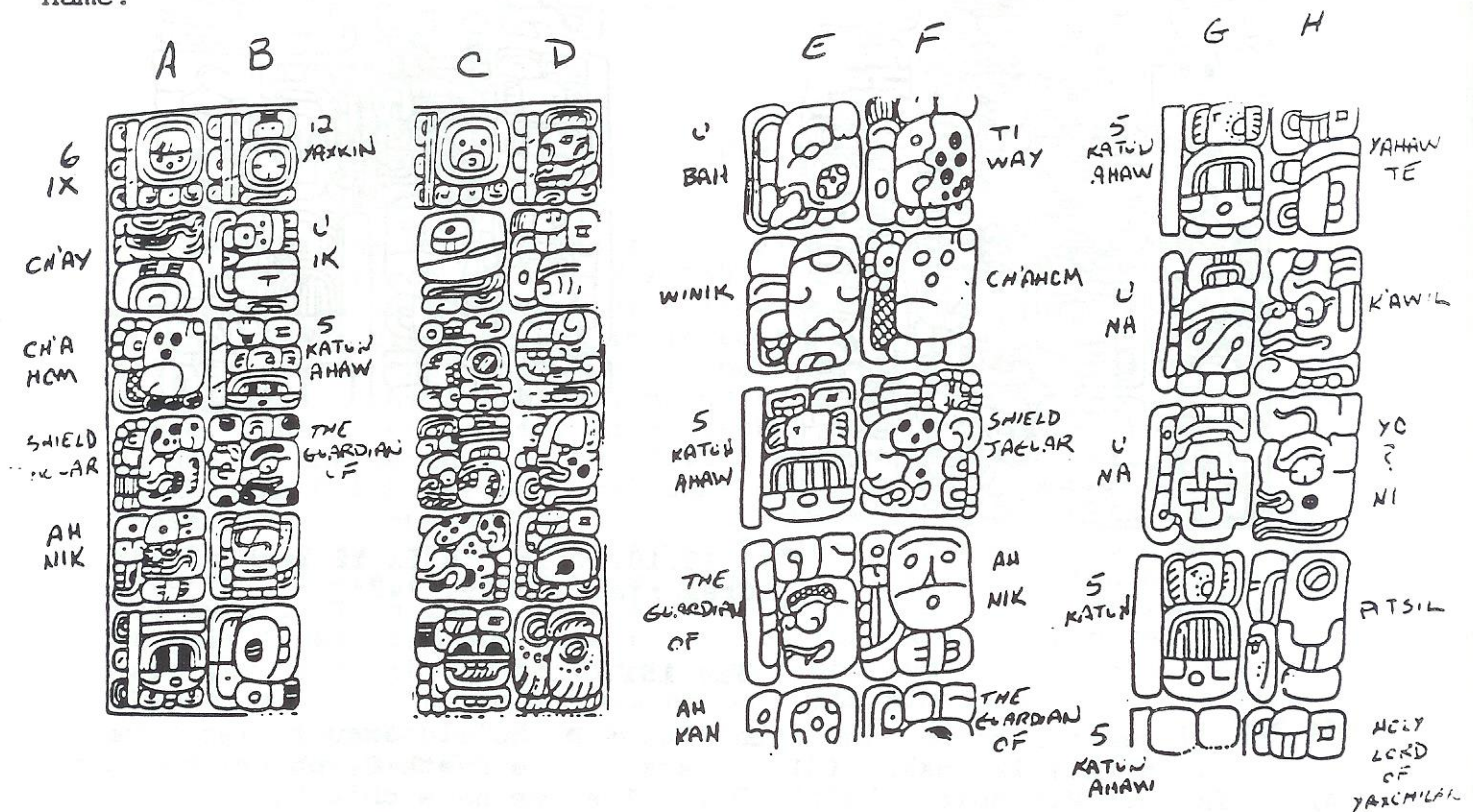


Fig.152

YAXCHILAN LINTEL 27

9.15.10.17.14. 6 Ix 12 Yaxkin. G3
Gregorian Jun.19, 742

A B C D E F G H

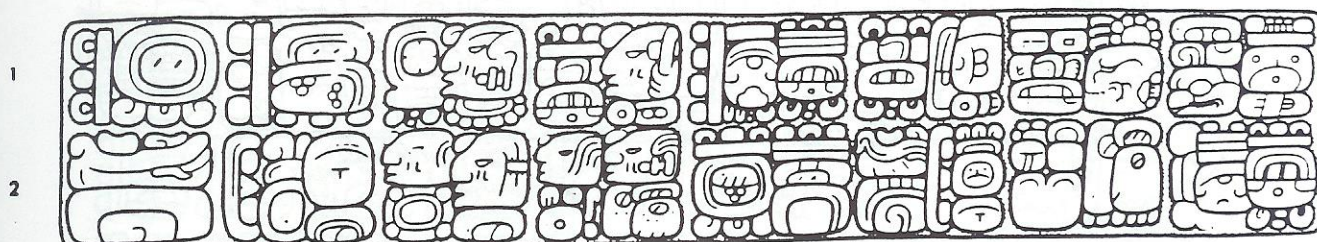


Fig. 153

The other place where his death is recorded is right next to Structure 23 along with the deaths of all of these important women in Bird Jaguar's life. Now remember, we already have gone over the death of the grandmother. This is the death of Shield Jaguar's mother. This is the next event we will go into after her death on 6 Chicchan (A1) 8 Zac (B1). We have a Distance Number of 9 days, 5 uinals, 17 tuns (E1) 1 katun "And Then It Happened" (F1) 6 Ix 12 Yaxkin (E2). Here's the ch'ay "Died" and this is U plus the word for soul (F2). The person who owned that was the 5 Katun Lord Shield Jaguar (G1) "The Guardian Of" Ah Nik (H1) the Holy Lord of Yaxchilan Bakab (G2).

So there is his death recorded for the third time. It's repeated twice in conjunction with the accession of Bird Jaguar and once in the contexts of the death of all of the other women.

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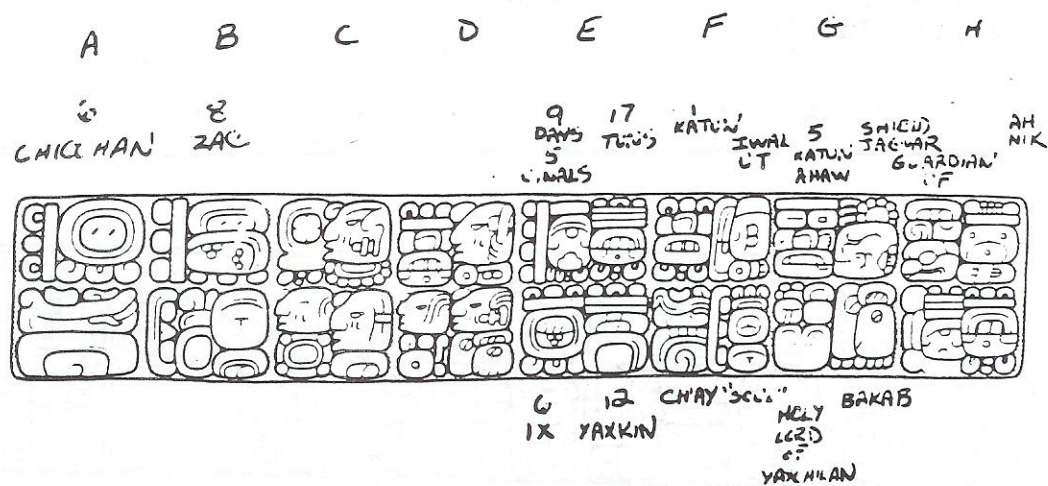
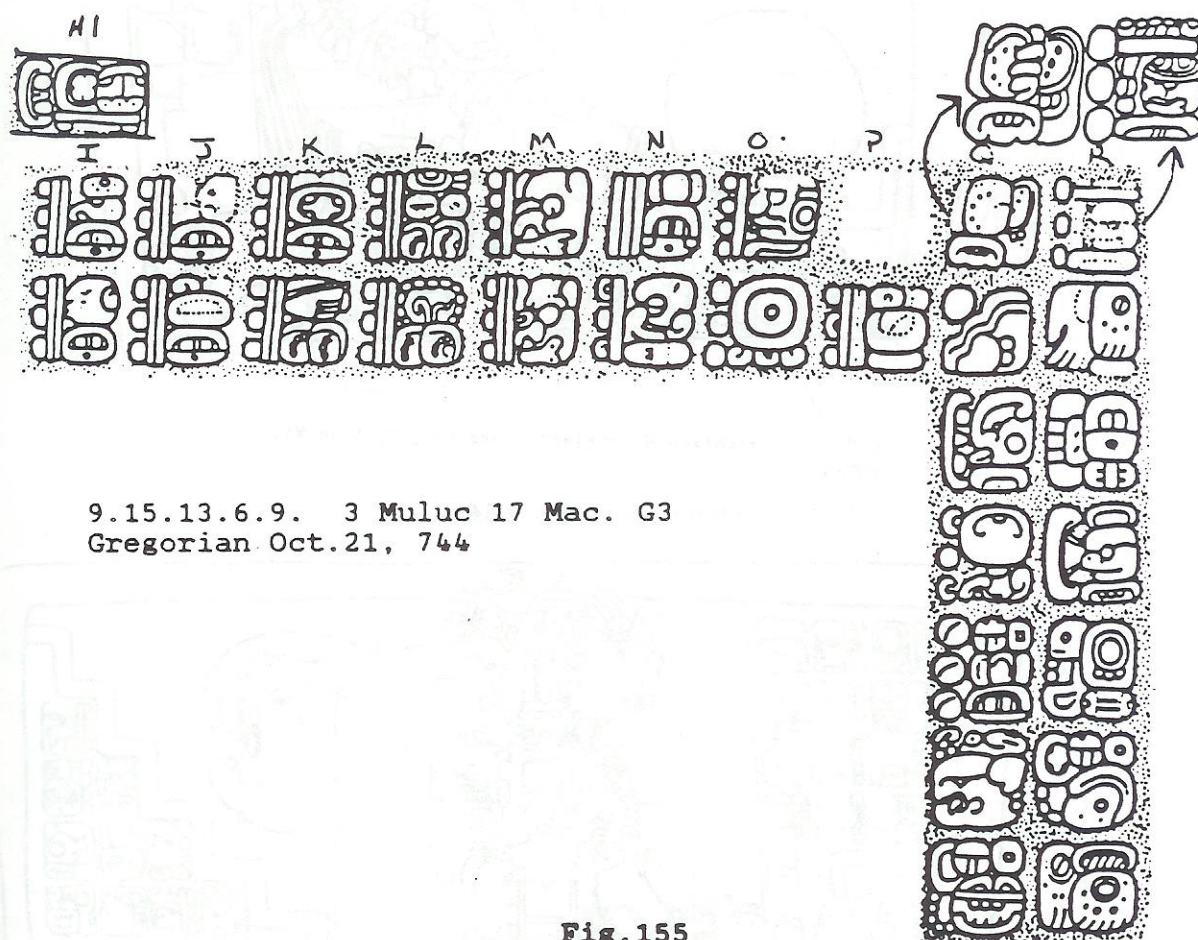
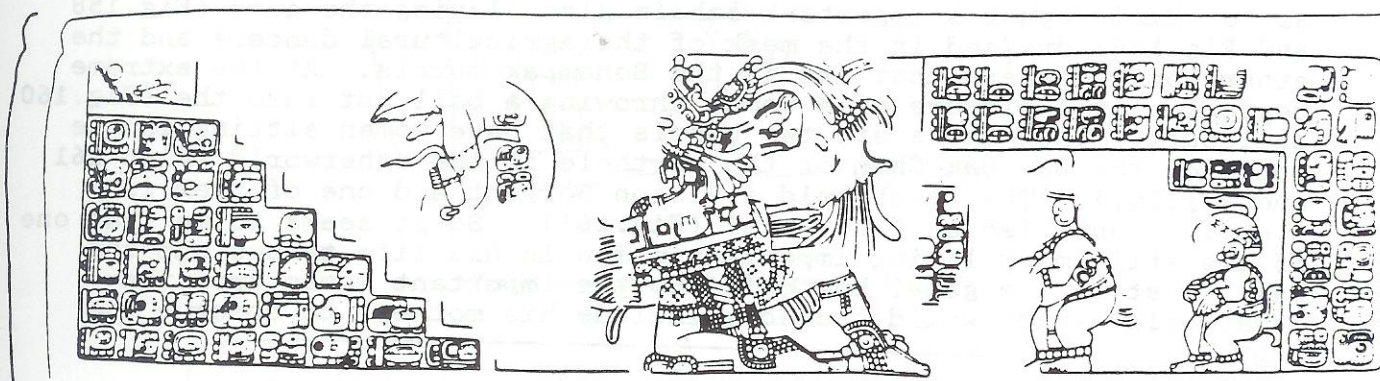


Fig.154

YAXCHILAN HIEROGLYPHIC STAIRWAY 2 STEP VII
AND OTHER BALLGAME SCENES



9.15.13.6.9. 3 Muluc 17 Mac. G3
Gregorian Oct.21, 744

Fig.155

The next group of figures come from the front of Structure 33. What happens as you walk away from this center panel, on the right side with his face outwards towards the audience is a game by Shield Jaguar which we actually confirmed from a photograph that Peter Mathews had (Fig.156). It said that the ballgame took place at "Uti hom" or "The Chasm". They played ball at the 6 Stair Ballcourt and in our text (Fig. 155) we also have the same court. Next to this panel we have Bird

Jaguar's grandfather Bird Jaguar 6 Tun, who plays with his back to you (Fig.157). If you think of the two of them together, you are looking at the back of one and at the front of the other to make a whole player. Then there are panels that fold out away from the central one showing all of Bird Jaguar's important *sahals* also playing the game (Fig.158 and Fig.159) dressed in the mask of the agricultural dancers and the other world dancers that are in the Bonampak murals. At the extreme beginning is a picture of a woman throwing a ball out into the (Fig.160 ballcourt. Then there are two panels that have women sitting in the mouth of the Sak Bak Chan or the porthole in the otherworld (Fig. 161 and Fig.162). They each hold a Vision Serpent and one of them is clearly identified as Lady Pakal (Fig.161). So it seems to me that one of the still most living important women in his life throws out the ball to start the game, but calls up the important women from the otherworld (which would probably include his mother) to observe the play.

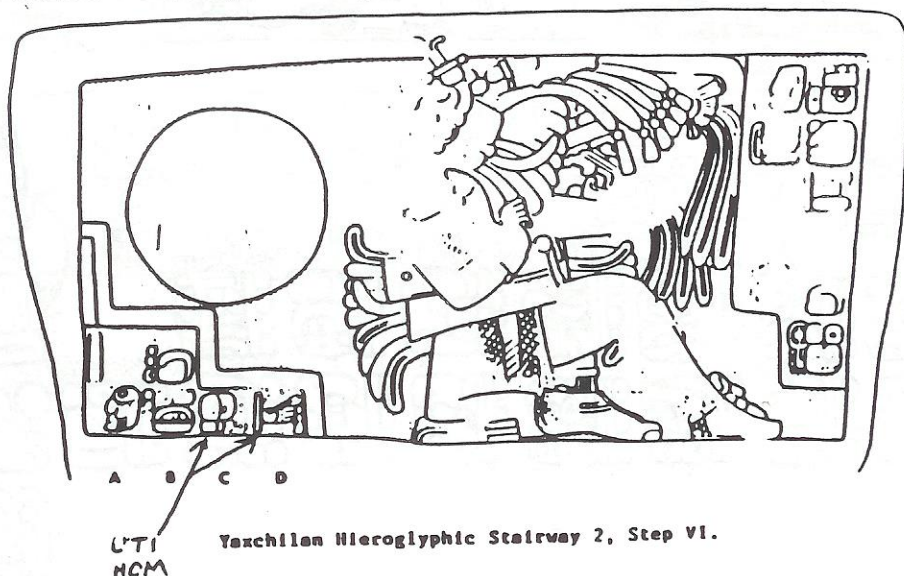
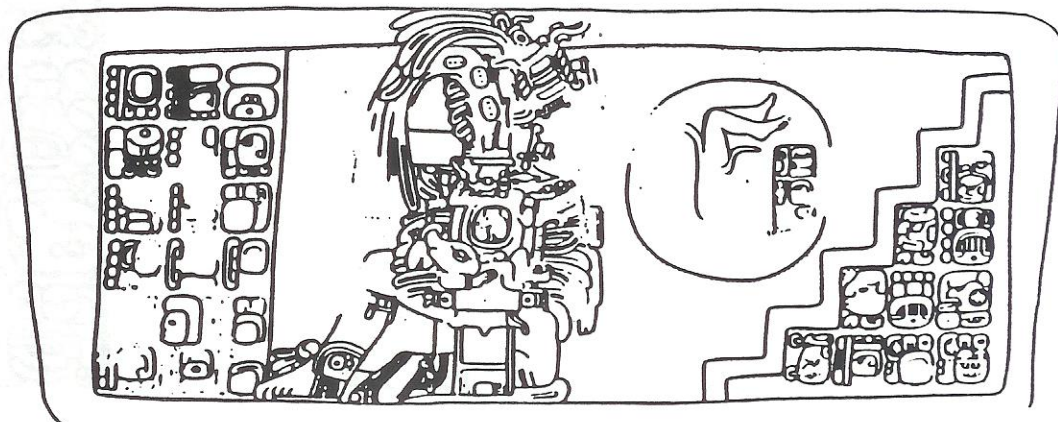
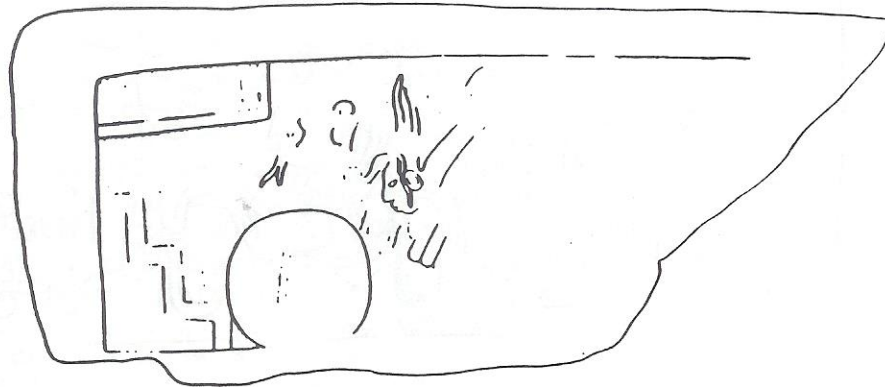


Fig.156



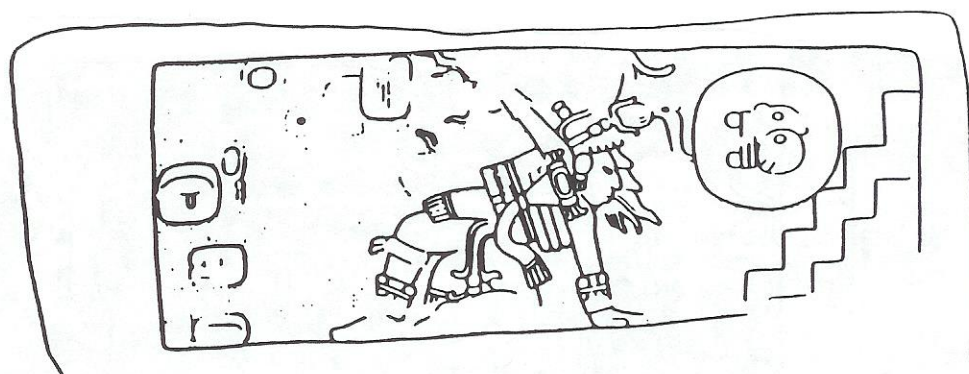
Yaxchilan Hieroglyphic Stairway 2, Step VIII.

Fig.157



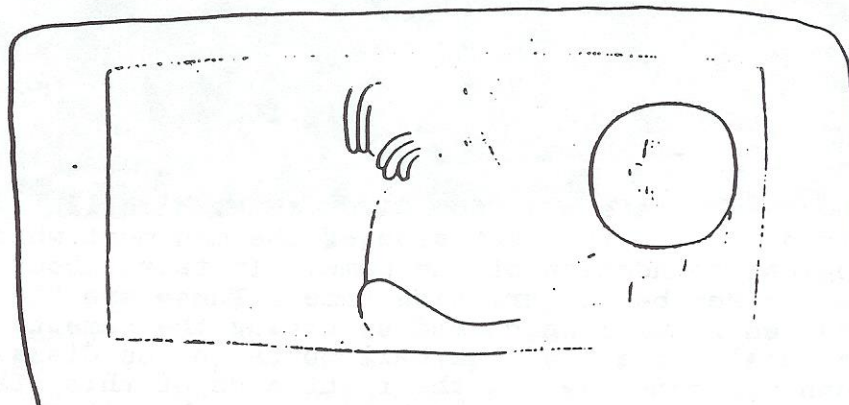
Yaxchilan Hieroglyphic Stairway 2, Step IV.

Fig.158



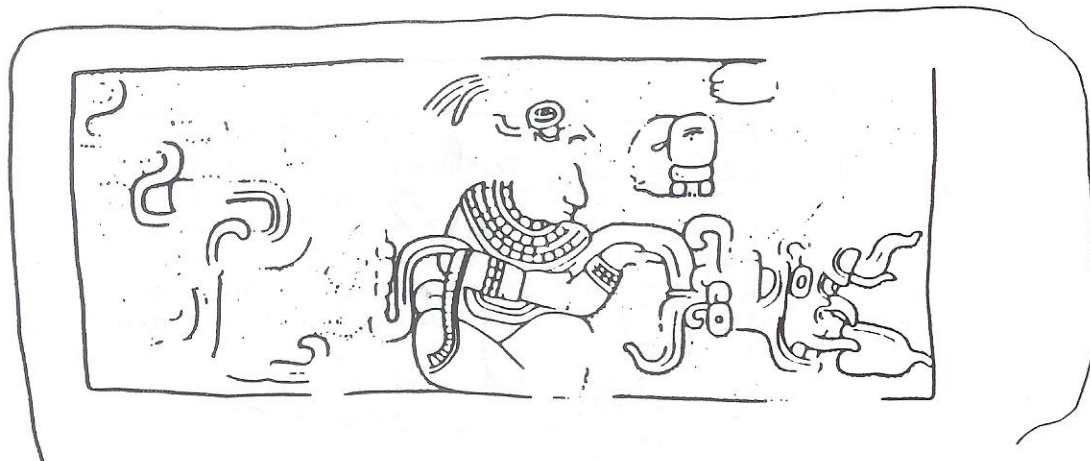
Yaxchilan Hieroglyphic Stairway 2, Step X.

Fig.159



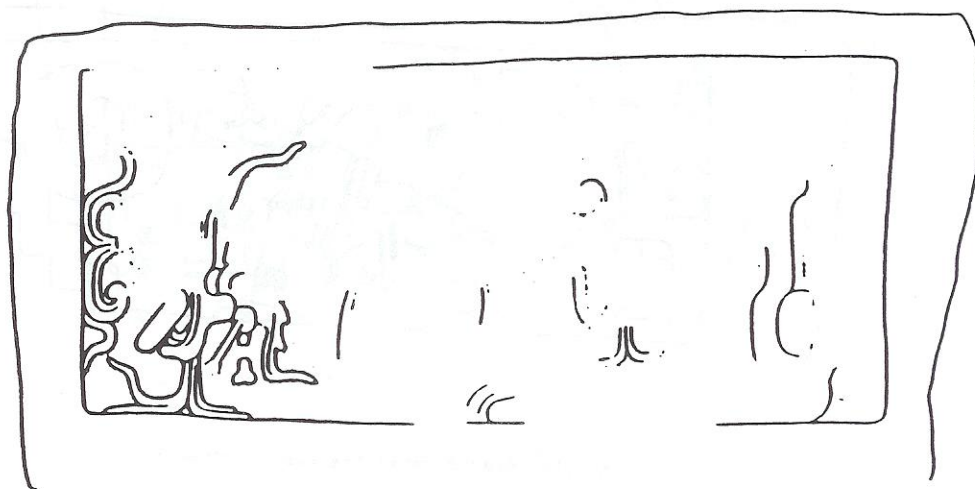
Yaxchilan Hieroglyphic Stairway 2, Step I.

Fig.160



Yaxchilan Hieroglyphic Stairway 2, Step II.

Fig.161



Yaxchilan Hieroglyphic Stairway 2, Step III.

Fig.162

Now this is the play for Bird Jaguar himself (Fig.155). I'm not going to deal with the left side of the monument which contains the mythological foundation of the game. It talks about three conquests that took place before creation time. These are the three defeats or decapitation rituals which end up giving the name to this ballcourt and in fact to almost all of the ballcourts in the Classic Period.

When you come over to the right side of this step you will get the dedication of this particular ballcourt. Now it is important to realize that the text does not say that he plays the ball game. The text says that he dedicated the ball court. So I think that these are the great dedication rituals for that.

The event is right here and you need to look at the original photograph of this to really see it (Fig.163).



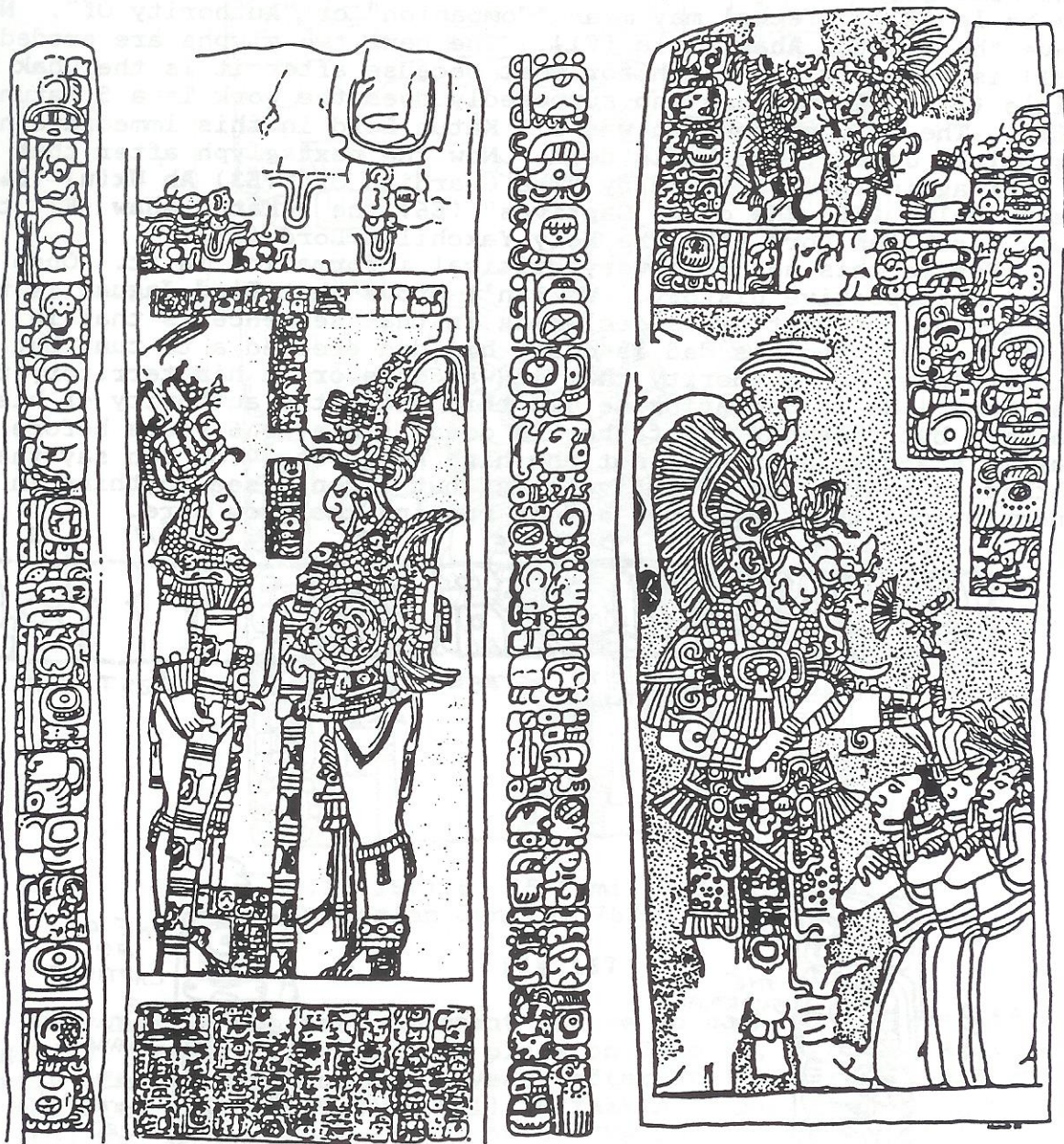
Here at Q1 you can see the fingers coming around the Main Sign. This is the **Sak Nah(a)**. The next part (R1) reads **ox ah ha le** or **Ox Ahal**. Now when I first started working with this, following a hint by Nikolai, I thought it meant three manifestations because **ahal** in Yucatec means "To Create". However, I asked Jorge Orejel to alphabetize the Moran Chorti Dictionary for me and he came to me about two years ago all excited and said **ahal** doesn't just mean "to Create" or "To Manifest", but it means "To Defeat" or "To Conquer". So he said

Now here is the ball court (Q2) with the ball against the ball court. You can see that we have six steps in our panel so that works out nicely. David Stuart is the first one to work out the next glyph (R2). It's ye ba la or yebal. Yeb is the word for "Step" and yebal is the word for "His Stairway". Then we have U Bah (Q3) "It Was Recorded" Yax Lot (R3) Hun Winik (Q4) Na Chan (R4), so this is the name of the Vision Serpent. Then we have 3 Katun Lord (Q5) "He of 20 Captives" (R5) Yaxun Balam (Q6) The Holy Yaxchilan Lord (R6) the Holy Cracked Sky Lord (Q7) Bakab (R7). So this is a great dedication ritual. I now think that this dedication involves the resetting of those Early Classic lintels and the setting up of that stairway.



138

YAXCHILAN STELA 11



9.15.15.0.0. 9 Ahaw 18 Xul. G9
Gregorian Jun.4, 746

Fig.165

The next event is back on Stela 11 (Fig.165). It is the little small text right in the middle of the front scene. It always seemed a very strange text to me, so I'm just going to show what I think about it. The day is 9 Ahaw (A1) 18 Xul (B1) which is 9.15.15.0.0 or the last Tun Period before the end of the katun. It is after Shield Jaguar's death and the event is tz'apah or "To Place Upright" (C1) U Te Tunil "The Stone Stela" (D1). So on this date, was planted, his stela. The next glyph I'm not too sure about, but it looks like we have a ye te ba le (E1). Yetbal may mean "Companion" or "Authority Of". Next we have the 5 Katun Ahaw title (F1). The next two glyphs are eroded but (H1) is probably the glyph for west because after it is the Chak Te title (I1). The person who supposedly does the work is a 5 Katun Lord (E1). The only person who was a 5 Katun Lord in this immediate history is Shield Jaguar, but he is dead. Now the next glyph after that is the U Kabi again (E2) followed by "The Guardian Of" (E3) Ah Uk(u) (E4) Yaxun Balam (E5) "He of 20 Captives" (E6) the 3 Katun Ahaw (E7) the Holy Yaxchilan Lord (E8) the Holy Yaxchilan Lord (E9).

For me this has some very critical information in it. Once again it's retrospective history. We can't prove that Bird Jaguar is telling the truth, but what he is declaring in that sentence is that in 9.15.15.0.0, when his dad is dead, his dad erected a te tun, but it was either under his authority that it was done or in his territory that it was done. He is declaring he did this under the authority of his father, but remember his father is dead. This is 6 years before Bird Jaguar's accession. He's not the high king yet. You can say that his mother is really the operative king, but I don't see anything in the inscriptions that says that she is running the show here.

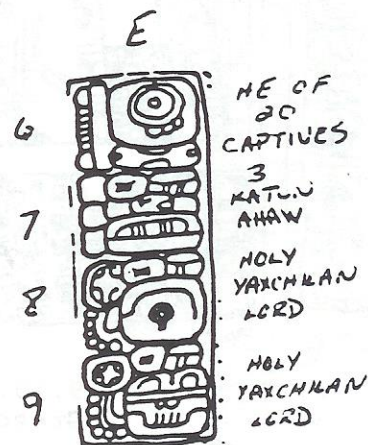
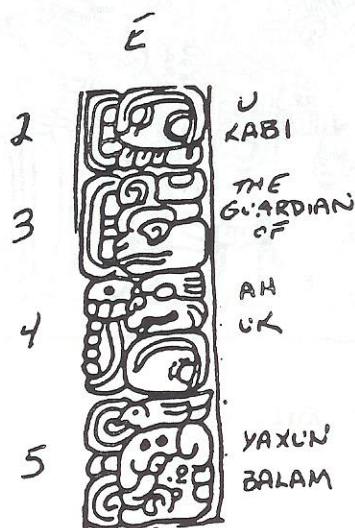
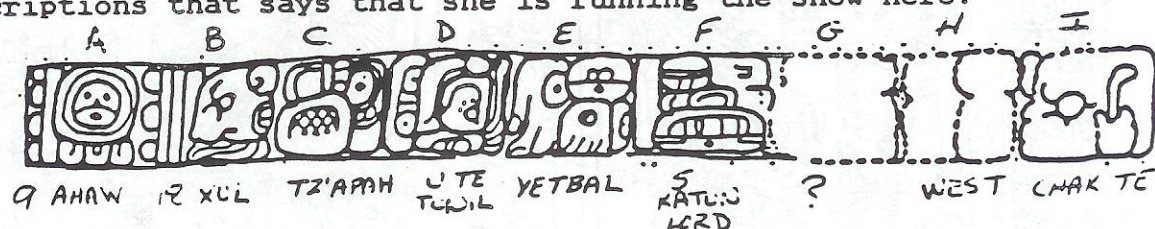
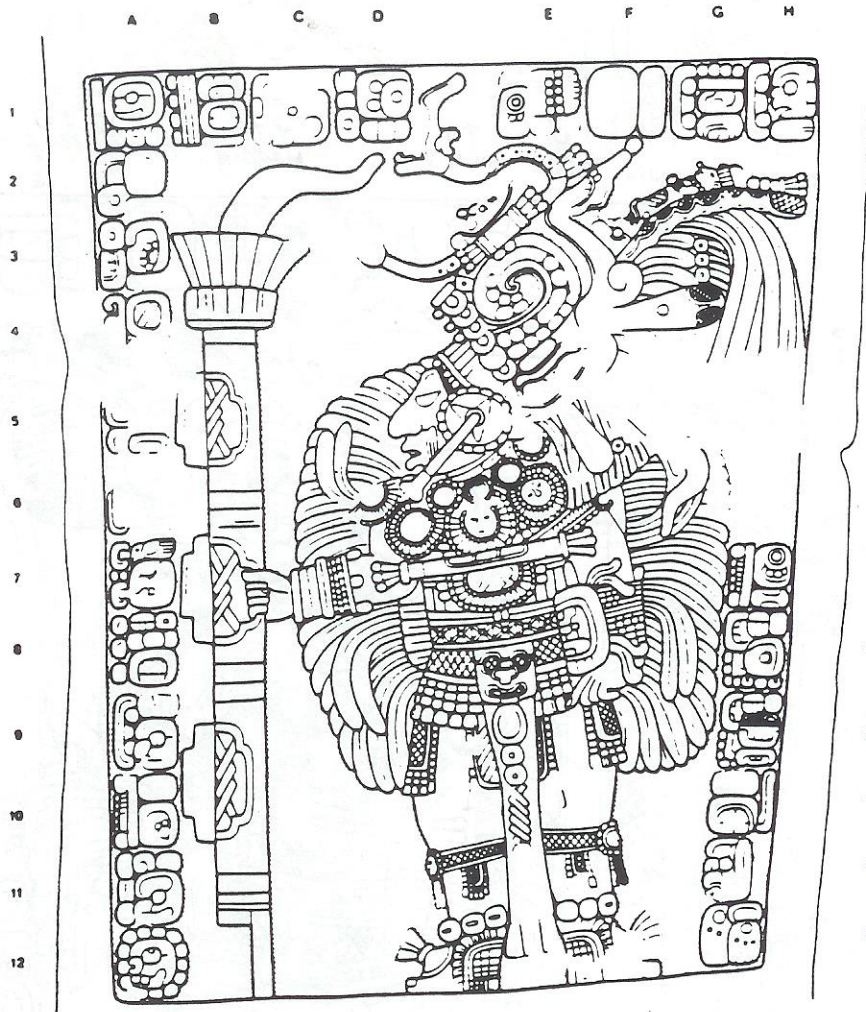


Fig.166

YAXCHILAN LINTEL 33



9.15.16.1.6. 5 Cimi 19 Yaxkin. G8
Gregorian Jun.25, 747

Fig.167

Now this is the next monument and we go back to a Flapstaff event (Fig.167). Now this event took place on June 25, 747 A.D. again shortly after a solstice and 5 years after Stela 11. We start out at the top with the date 5 Cimi (A1) 19 Yaxkin (B1). Then we have the U Bah (C1) or "He Goes Doing", Ta Ak'ot "He Danced" (D1). This is eroded, but it has to be the ti ha sa wa or Hasaw (E1) Chan (F1). Then we have U Bolon something le (G1) U chak (H1). Here's another glyph that I can't read (A2) and then we start into his full names. Here's the te kuy(u) (A3). Here's the deer horn and here's the inverted vase (A4). This is the Sky God Title (A5). Here is the mix(e) nal (A6). Then we have Yaxun Balam (A7) the 3 Katun Ahaw (A8) "The Guardian Of" (A9) Ah Uk (A10) "The Guardian Of" (A11) Jeweled Skull (A12). Remember he hadn't captured Jeweled Skull or Ah Uk yet, because this is retrospective.

The text continues with "He of 20 Captives" (I1) the Holy Yaxchilan Ahaw (I2) the Holy Split-Sky Ahaw (I3) West (I4) Chak Te (I5) Bakab (I6).

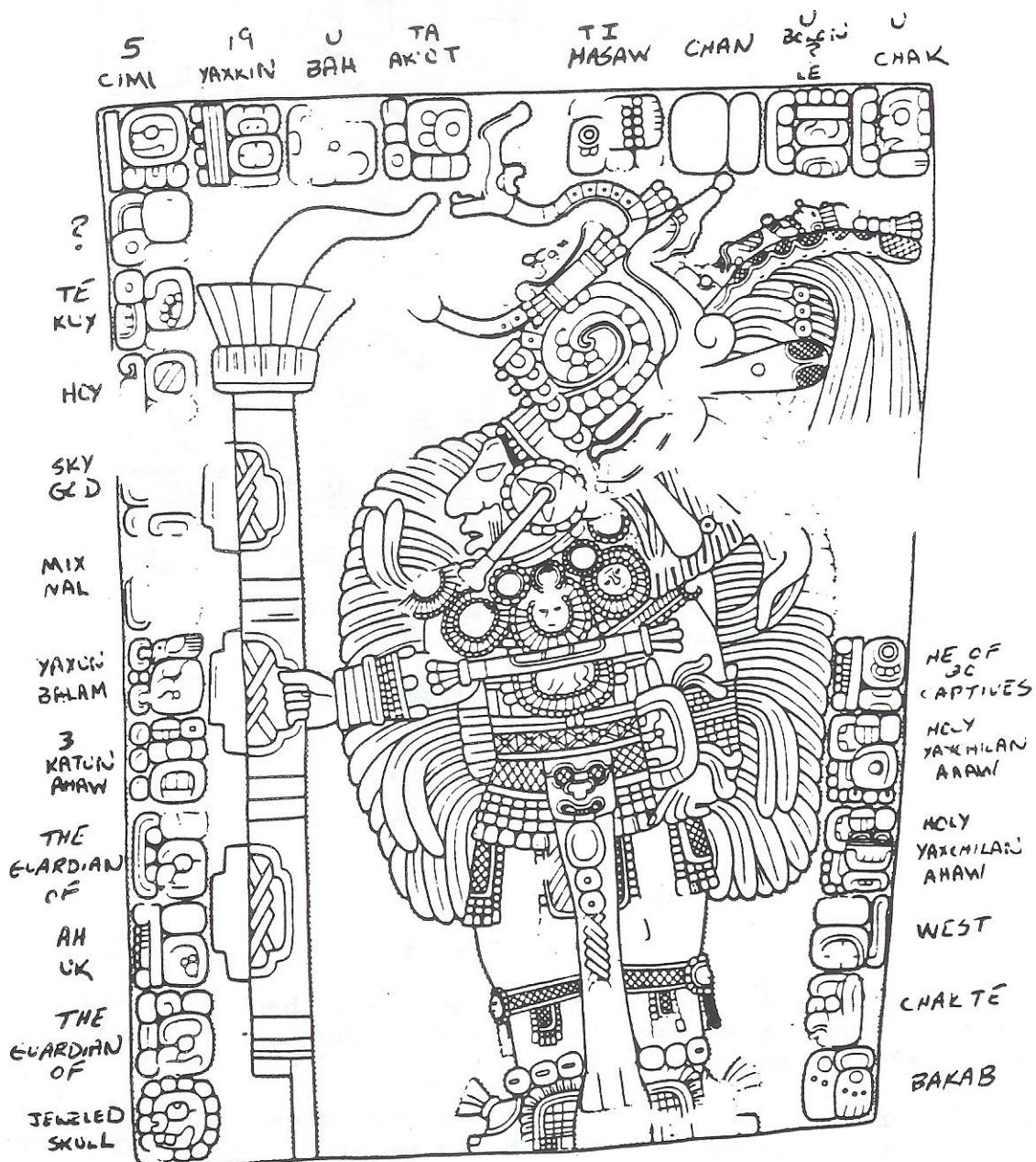
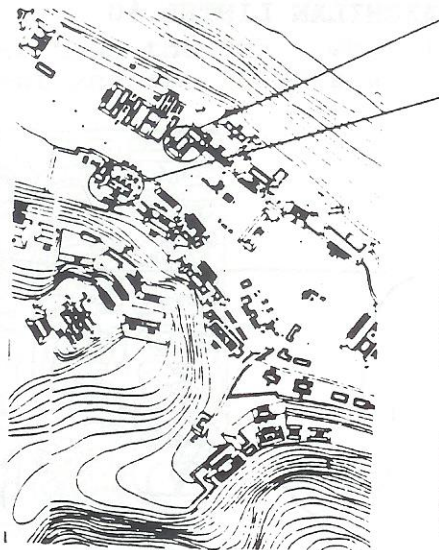
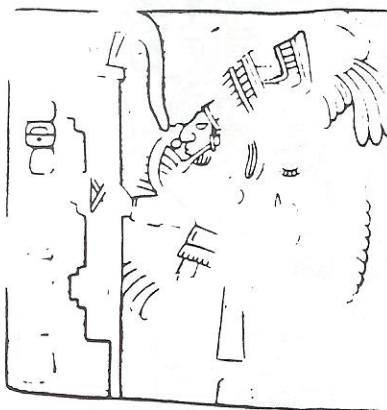


Fig. 168

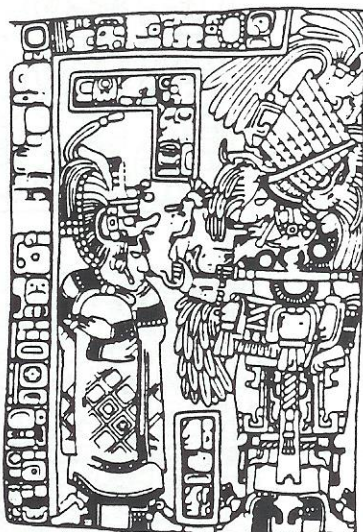


Temple 13 with the flapstaff events and Lady Eveningstar's bundle rite

Lady Xoc's temple with her celebration of Bird-Jaguar's birth



a. Lintel 50: Shield-Jaguar in the first flapstaff ritual on June 27, 736 ???



b. Lintel 32: Lady Eveningstar (Bird-Jaguar's mother) in the bundle ritual with Shield-Jaguar on Oct. 29, 709 (one day after Lady Xoc's bloodletting on Lintel 24)



c. Lintel 33: Bird-Jaguar's flapstaff ritual on June 25, 747

The Historical Events in Temple 13

Fig. 169

Now let's look at all three of these monuments together (Fig. 169). These were all inside this building here (Structure 13 of map) right across from Structure 23. This is the **Shield Jaguar** building with all of the neat lintels in it. What we have in the center is Lintel 32 with **Shield Jaguar** to the right and **Bird Jaguar's mother** to the left, **Lady Evening Star**. They are doing the **Manikin Scepter Dance** with the bundle one day after **Lady K'abal Xoc** did the bloodletting for **Bird Jaguar's** birth. Here is the **Flapstaff Event**, which was 5 years after **Shield Jaguar** danced with his son, which was 4 days before the great bloodletting (Lintel 33). On the opposite side we have another **Flapstaff event** again (Lintel 50). Now in the Forest of Kings, I missed something here in the inscriptions. So let's look at Lintel 50.

YAXCHILAN LINTEL 50

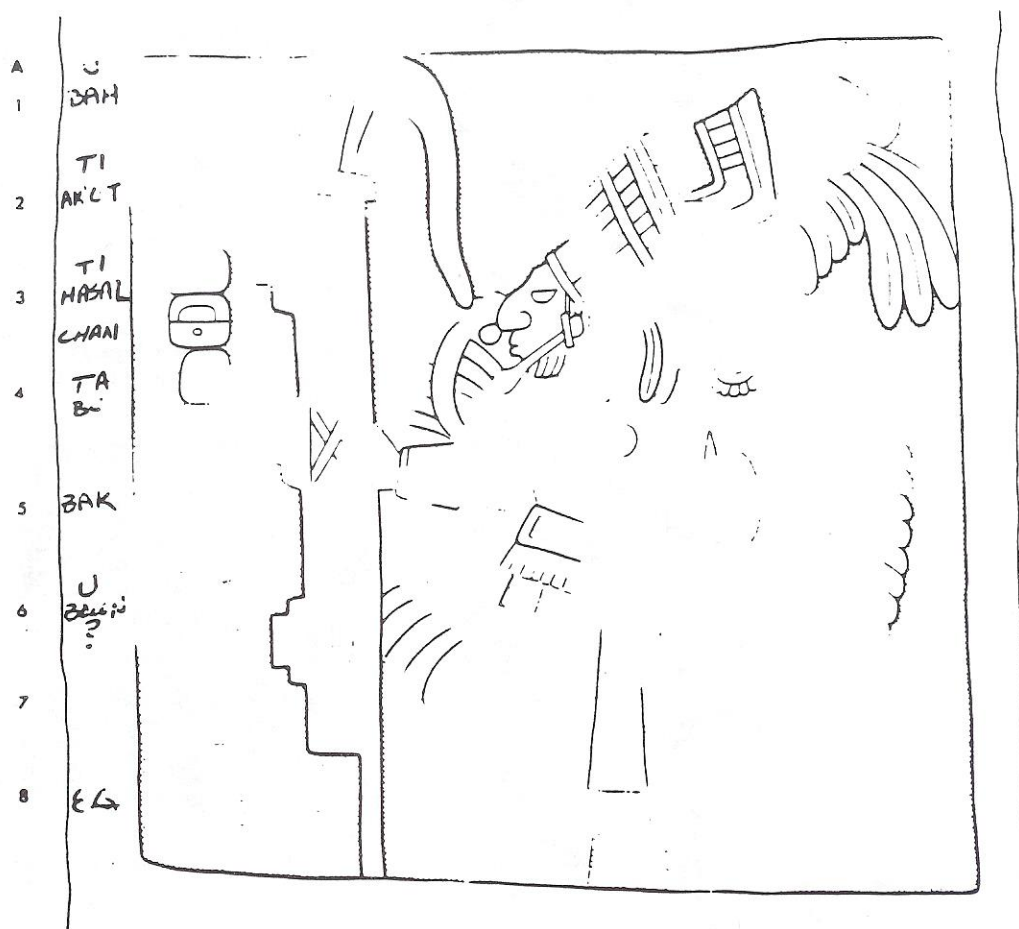


Fig.170

This is probably Ta Bu (A4) Bak (A5). This is the name of Chelte's son. What we have at the top of the inscription is U Bah (A1) Ti Ak'ot (A2) Ti Hasal (A3) Chan (first part of A4). Then down here we have an U and a 9 (A6) an eroded glyph (A7) and finally the Emblem Glyph of Yaxchilan (A8).

Now the reason I wanted this to be the redoing of the first Flapstaff Event by Shield Jaguar is because I thought Lintel 33 was made to reflect Bird Jaguar's Flapstaff Event. Lintel 32 was Bird Jaguar's parents doing the dance to celebrate his birth as part of this documentation of who he is. I didn't like the idea that this building was built by the person who would essentially be Bird Jaguar's grandson because it looked like to me that this was a Bird Jaguar building. (Refer back to Fig.169). The one solution to this is that this may be Successor (A6 of Lintel 50). The problem is that there is a guy whose name is Ta Ba and there he is on these Early Classic lintels (Fig.171) at A2 of bottom right lintel (Lintel 35). Unfortunately, he's the 10th

Successor rather than the 9th. What I would like to do is go see the original monument and see if it's a 10 rather than a 9 on Lintel 50.

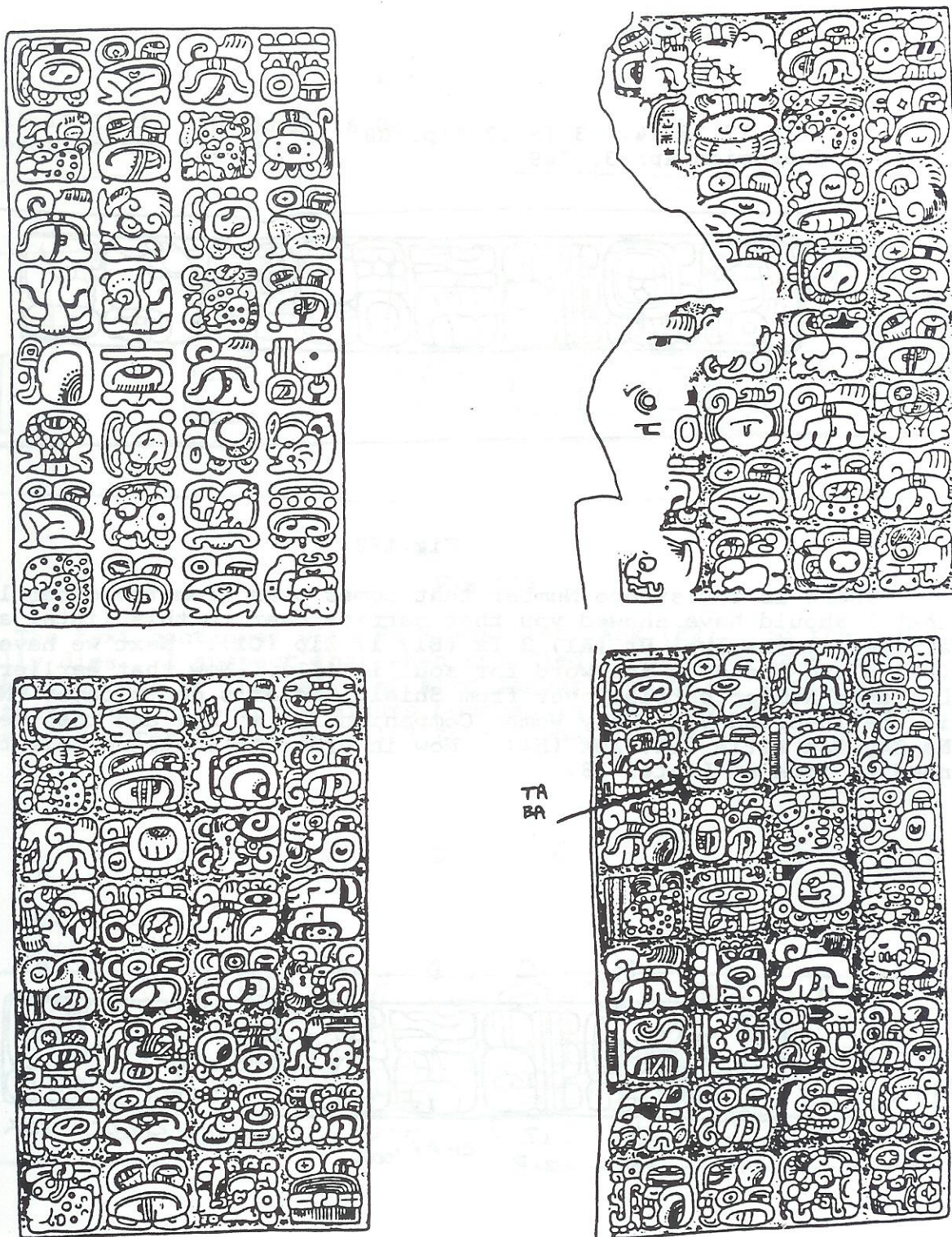


Fig. 171

This might be a very early ancestor that Bird Jaguar is further reflecting back to in order to really set up a real long bounce of what these events are. That is only a possibility.

YAXCHILAN LINTEL 59

9.15.17.15.14. 3 Ix 17 Zip. G8
Gregorian Apr.3, 749

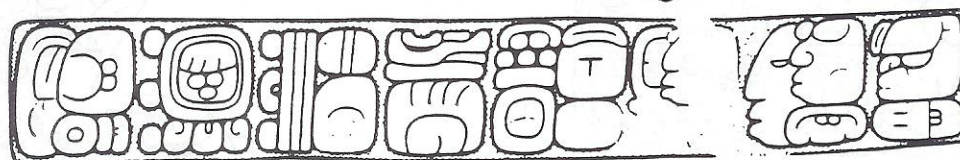
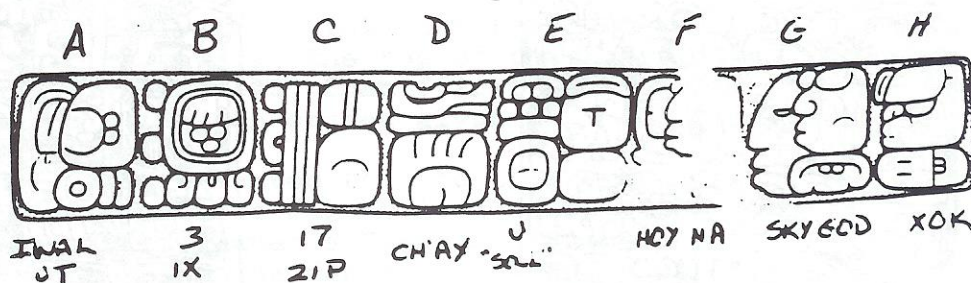


Fig.172

There is a Distance Number that comes over from the other lintel that I should have showed you that carries over to this lintel and arrives at the Iwal Ut (A1) 3 Ix (B1) 17 Zip (C1). Next we have Ch'ay (D1) U and whatever the word for soul is (E1). Now that earlier Distance Number carries over from Shield Jaguar's death date. Now here is the Inverted Vase-Holy Woman Companion Title (F1) and then we have Na Sky God title (G1) Xok (H1). Now in order to continue this text we need to look at Lintel 28.



YAXCHILAN LINTEL 28

9.15.19.15.3. 10 Akbal 16 Uo
Gregorian Mar.13, 751

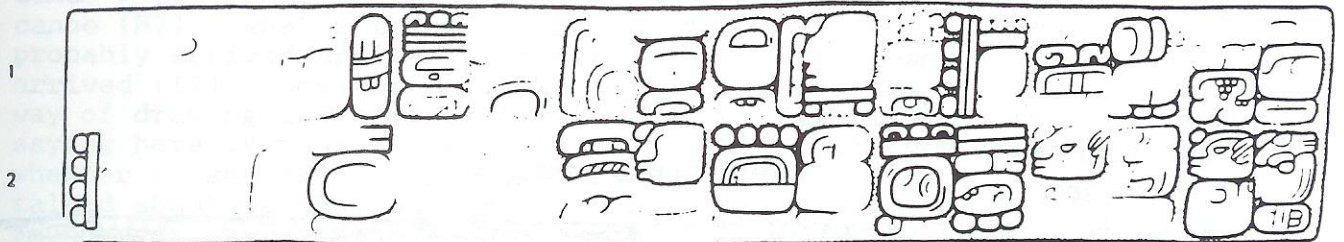
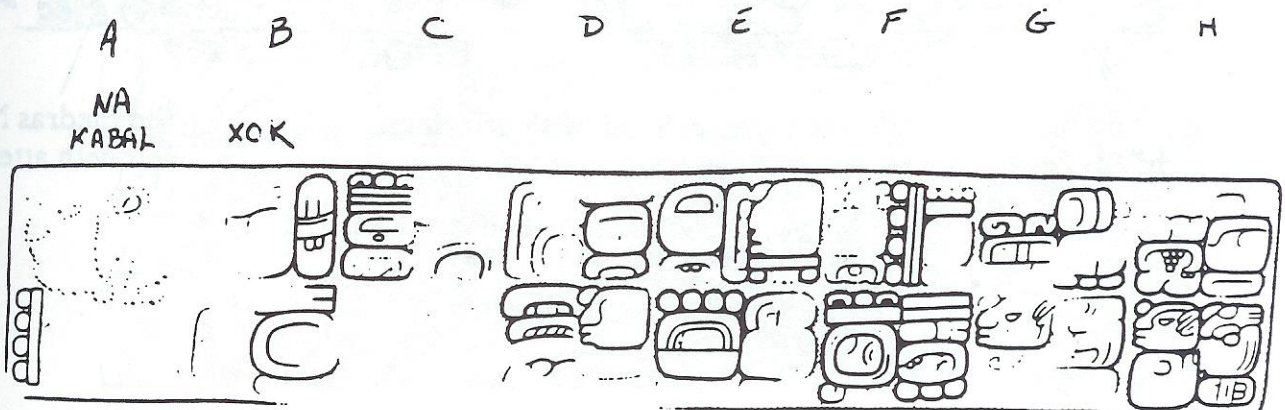


Fig.173

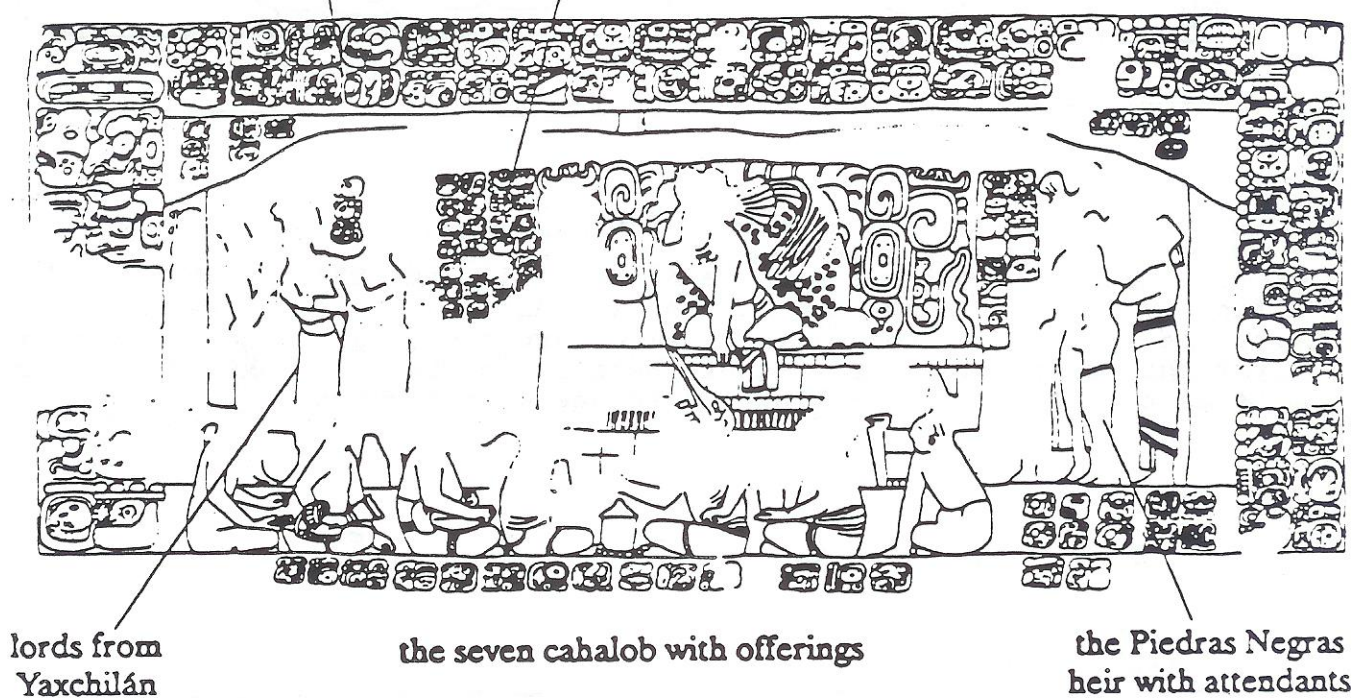
The text continues with Na K'abal (A1) Xok (B2). So the old lady finally dies. I suspect that when she died, she might have taken a bit of the wind out of the sails of Bird Jaguar's rivals. Now I want to put this text aside for a minute because in the very next year we have to go to Piedras Negras Lintel 3 to see what happens.



PIEDRAS NEGRAS LINTEL 3

1-katun anniversary of
Ruler 4's accession

Bird-Jaguar passages



9.14.18.3.13. 7 Ben 16 Kankin. G1
Gregorian Nov.13, 729

Fig.174

Now remember, Bird Jaguar has not acceded yet, but 3 years earlier than this, he put up a monument that he said was done by the authority of his dad, but he's the one who did it. Now this is also retrospective history (the Piedras Negras text). The last king of Piedras Negras is looking back to the days of glory when Piedras Negras was strong enough to call the defacto king of its once upon a time

subordinate site to Piedras Negras to do these events. The lintel starts out with an Initial Series Date (A1) of 9. (A2), 15. (A3), 18 (A4), 3 (A5), 13 (A6) 5 Ben with G1 as the Lord of the Night (A7). Here's the U Cha Hun or "He Took His Headband" (B1) 9 days after the arrival (C1) the first lunation had ended (B2). The next glyph is the unripe name (C2,D1) of the 30 days of this lunation (E1) on 16 Chen (D2). The next glyph is the tzuha or "It Ended" (E2) U Hun Lata Katun or "The First Katun of" (F1) Ta Ahaw Le "Reign" (G1). These are the names of the Piedras Negras ruler right here (F2,G2). This is the Piedras Negras Emblem Glyph (H1) and I believe the name was probably Yo Kib(i) which means "canyon".

Now we move to the next part of the text and we get le ha hi or lehah which means that "He Witnessed It" (I1). This is sak and it's a canoe (H2). What I think he did was to watch the canoeing, since they probably arrived upriver by canoe. This is the name of the person who arrived (I2). Now the question is, who is he? Well, this is another way of drawing the name of the Founder of Yaxchilan. So what they are saying here is that the Founder of Yaxchilan arrived. Now I don't know whether to say there was bloodletting or whether Bird Jaguar is being talked about as the Founder, but whatever it is it is the name of the Founder of the site. You can see clearly that this Emblem Glyph here (J1) is the Yaxchilan Emblem Glyph. Now just about everybody agrees this is Bird Jaguar who has gone up the river to participate in this rite that celebrates the end of his neighbor's overlords' first katun.

Now to continue, 2 days lata "Later" (K1) on 7 Men (J2) 18 Chen (K2) Ak'ot ta "They Danced" (L1) the "Descending Macaw" (M1) and it's done by the king (Ruler 4) who is the Ch'ul O Cib Ahaw (M2). Then you have a ti and a k'in sign that is half darkened (N1) which may mean that the event took place at night. This is a glyph that comes from the Primary Standard Sequence that is called uch chib or "They Drank" (O1). The next thing that we have is Ti Ka La (N2) followed by a fish with a wa after it (O2). Now look at this (Fig.175).

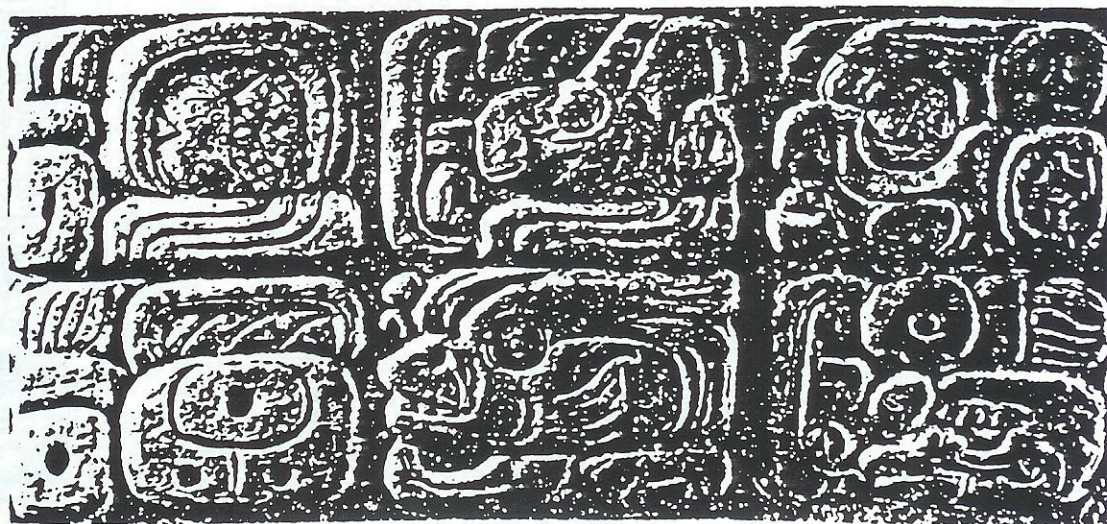


Fig.175

See the fish or the ka sign? In front of the sign are two little dots. These dots tell you to repeat the first syllable, so that means this glyph reads Kakaw(a) or Kakaw. Tikal means to "Get Drunk", so together this reads that they are getting drunk on chocolate. The person who drinks this chocolate is Ruler 4 (P1) of Piedras Negras and the last title here may call him an Ahaw K'in (Q1).

	A	B	C	D	E	F	G	H
	ISIG	U CHA HUN	9 DAYS	NAME	30 DAY LUNATION	U HUN ATA KATUN	TA AHAW LE	CI YO KIB
9.		1st LUNATION ENDED	NAME	16 CHEN	TZHA	NAME	NAME	
15.								
18.								
3.								
13.								
5 BEN								

	M	I	J
		LENAH	5 LEAD OF YATCHILAN
	SAK "CANCE"	BIRD JEAR?	

9.15.18.3.13. 5 Ben 16 Chen. G1
Gregorian Jul.31, 749

	J	K	L	M	N	O	P	Q
	LATA	AK'CT TA	"DESCENDING" MACAW	TOOK PLACE AT NIGHT	UCH CHIB	RULER 4	AHAW KIN	
	7 MEN	18 CHEN	RULER 4	CH'UL O CIB AHAW	TIKAL	KAKAW		

9.15.18.3.15. 7 Men 18 Chen. G3
Gregorian Aug.2, 749

Fig.176

YAXCHILAN STELA 11



9.15.19.1.1. 1 Imix 19 Xul. G3
Gregorian Jun.4, 750

Fig.177

Now we need to look back at Yaxchilan and the other side of Stela 11 to see what happens next. Lintel 3 from Piedras Negras was dated August 2, 749 A.D. and Yaxchilan's Stela 11 is dated to June 4, 750 A.D.. In the scene we have Bird Jaguar holding what I think is the dance rattle. It's the same rattle that we saw on the Site R lintels. In the other hand he is holding K'awil or the Manikin Scepter. He has the mask of Chak over his face and you can see that you are looking through the mask. In front of him are two guys who aren't going to like the dance they are about to perform. Those three captives have already bloodletted because there is blood on their faces. Up above him and carrying on a conversation about what a wonderful son they had are his parents.

The text begins at the top right of the stela with Shield Jaguar "The Guardian Of" (B3) Ah Nik, the Ch'ul Ahaw of Yaxchilan (B4). On the other side we start out with U Bah il (A1) Hoy Na Ch'ul (2) Lady Evening Star (A3) Lady Ah Ch'ul Na (A4). So here are his parents watching over Bird Jaguar as he does his thing.

Now unfortunately we don't know what he goes doing. The next text begins with 1 Imix (C1) 19 Xul (D1). Here's the U Bah or "He Goes Doing" and this is what he goes doing (E1). It looks like it's a body seated and the last part is either a bu or a mu followed by ti. I just don't know what it is. It has to be whatever this action is in the scene. Next we get the 3 Katun Ahaw title (H1) Yaxun Balam (I1) "The Guardian Of" (H2) Ah Uk (I2) the Holy Yaxchilan Ahaw (H3) the Holy Yaxchilan Ahaw (I3) Bakab (I4) Chi Ki Ni Chak Te and that should be West Chak Te (I5). This is the only example of west that I know of that is spelled with that hand. It may be that he is a K'inich Chak Te but we're just not sure.

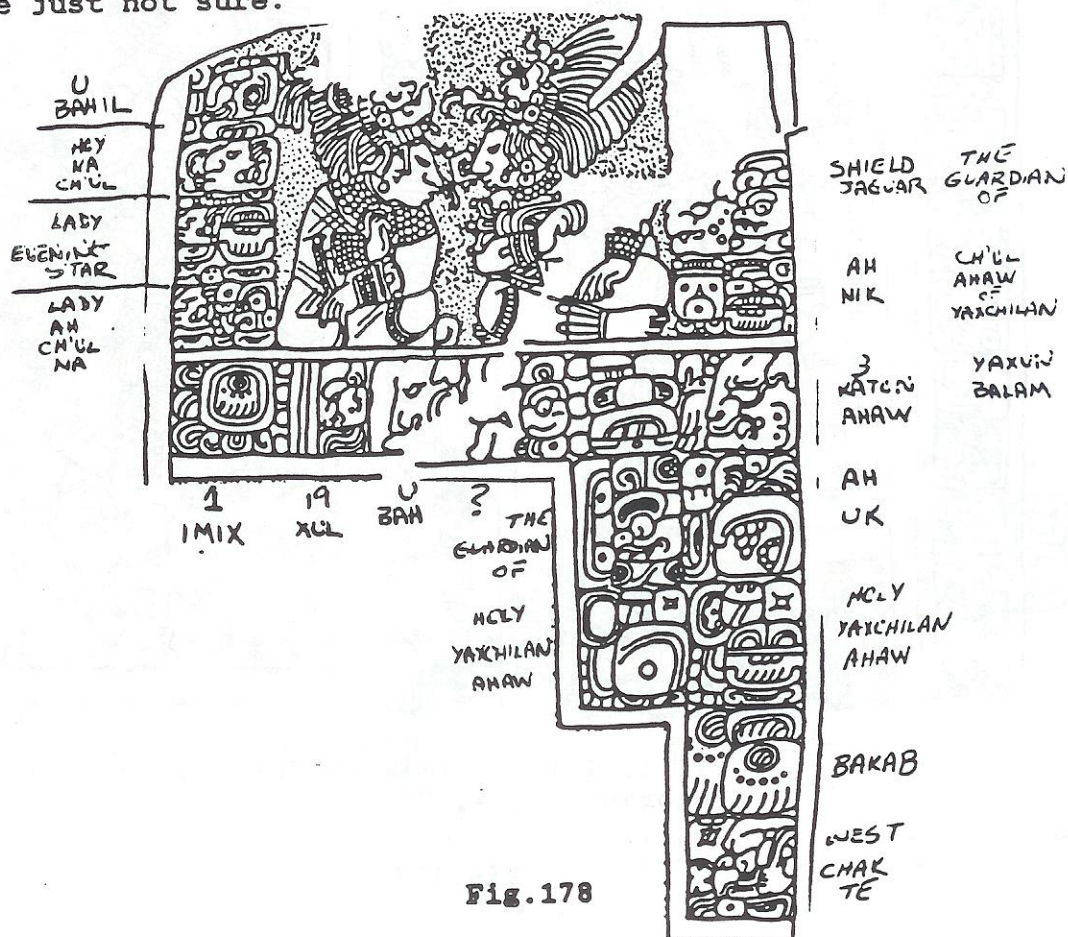


Fig. 178

SITE R LINTEL 3

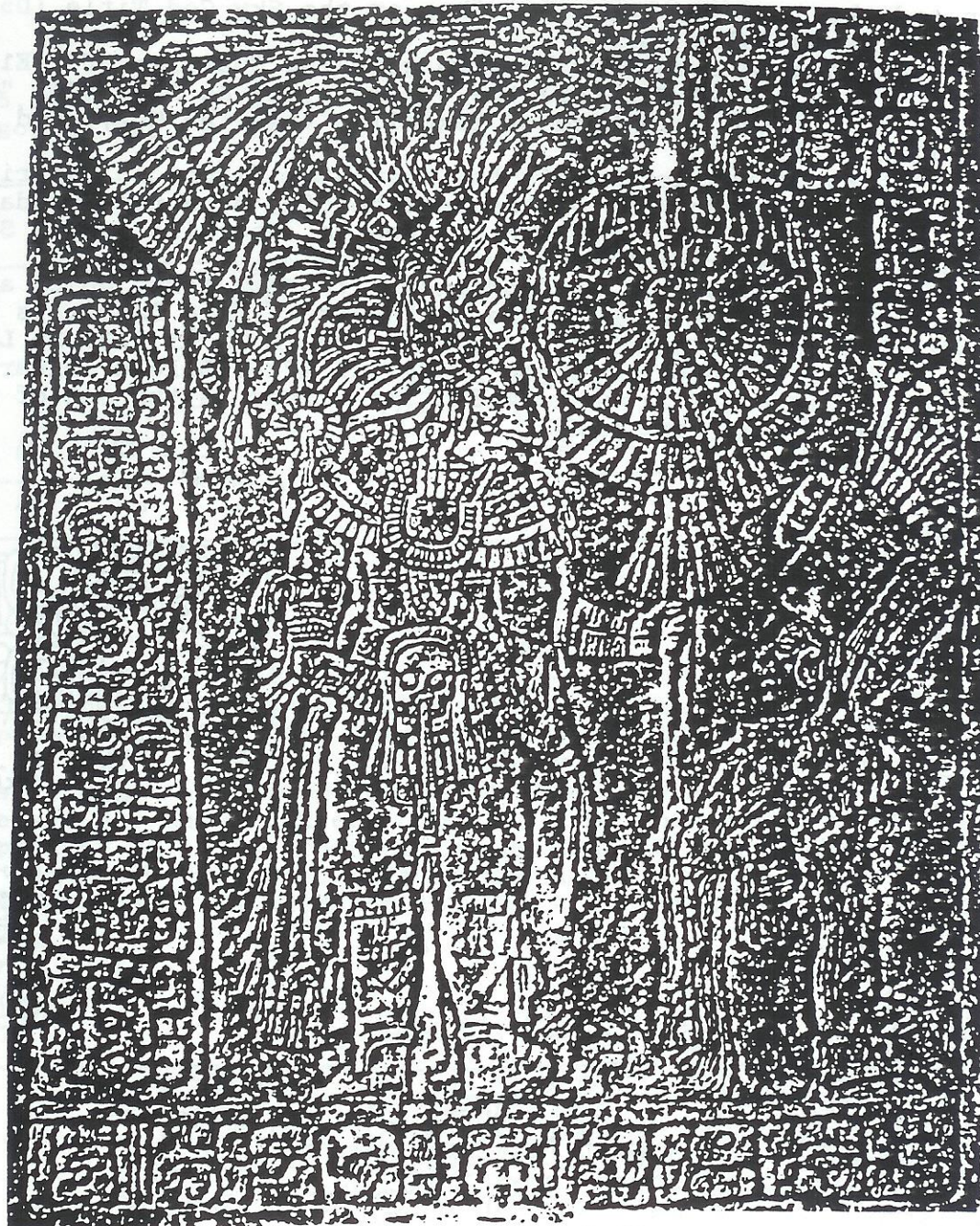


Fig.179 9.15.19.2.2. 9 Ik 20 Yaxkin. G6
Gregorian Jun.25, 750

Now this is the third lintel from that building at Site R that shows **Bird Jaguar** and **Shield Jaguar**. It is written in reverse image again and what we have here is you have the day 9 Ik (A1) 20 Yaxkin (A2) or 9.15.19.2.2.. Here is the "End Of" (B1). Notice that these two events are only 21 days apart, so as soon as he did what was on Stela 11, he did this. The verb in our lintel ends with a *tza*, so

it could be tza te tun or it could have to do with someone of the stela whom we've had before (B2). This here looks like the "Guardian Of" (C1) followed by te tun (C2).

The guy that does this is right here (D1) and his name is Ah Ka Mol. He is also an U Yahaw Te (D2) Ah Te-Kuy (D3) followed by the deer horn and the inverted vase (D4) Chan or the Sky God Title (D5) Mix(i) Nal (D6) Yaxun Balam (D7).

Then when we come down here we get "The Guardian Of" (E1) Ah Uk (F1) Ah Yi Ch'o (G1) Pat (H1) the 3 Katun (I1) Ah Ahaw (J1) "He of 20 Captives" (K1) the Holy Lord of Yaxchilan (L1) the Holy Lord of Yaxchilan (M1).

My presumption is that in the scene the figure on the right is the Yahaw te. Bird Jaguar is on the left holding a battle standard in one hand, a shield in the other. This Yahaw te, who also served Shield Jaguar is representing himself to the king.

The two glyphs that are underneath the top text, which are very hard to see, are the name of the costume that Bird Jaguar is wearing on this lintel and on lintel 26. Here is the Te Xi Ki (A3) Ba Le Le Bah (A4). This is name that was on Lintel 26 after Shield Jaguar got his shield and his knife from his wife. It either is the set of weapons that he has or his costuming.

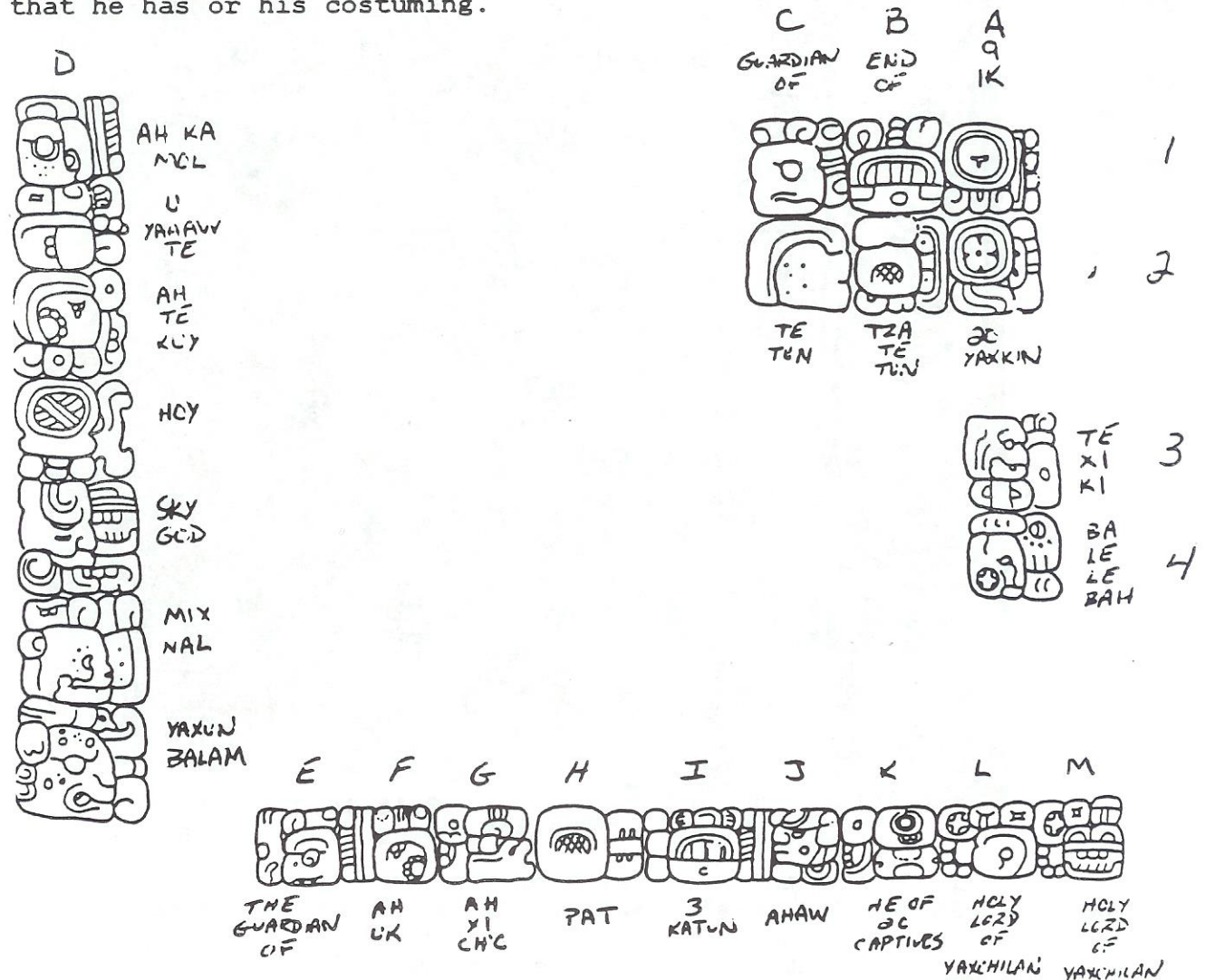


Fig. 180

YAXCHILAN LINTEL 28

9.15.19.15.3. 10 Akbal 16 Uo.
Gregorian Mar.13, 751

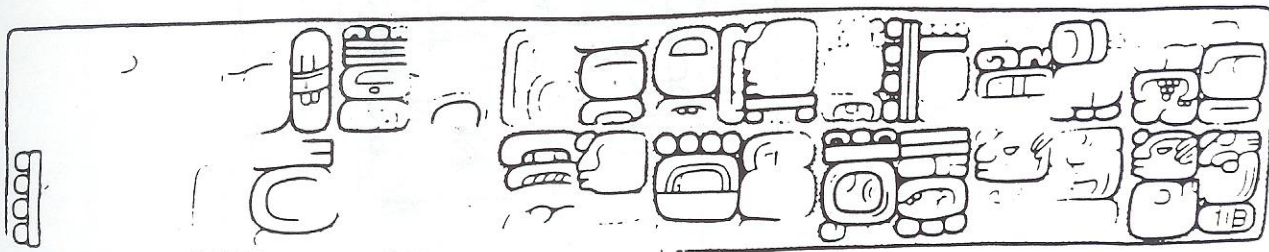


Fig.181

We now have a Distance Number of 9 days, and either 15,16 or,17 uinals plus 1 tun (A2) "And Then It Happened" 10 Akbal (B2) 16 Uo (C1) or 9.15.19.15.3.. Next we have the Ch'ay or "Died" her spirit (D1). Her name is Na Ik (D2 second part) Na Chanil Na Ah (E1) Ch'ul Na (F1). So those are her three titles. This is a Na Chan glyph right here (first part of D2). In front of the Na Chan it looks like we might have Na Hun Winik (C2), but this is the death of Bird Jaguar's mother, Lady Evening Star. So on March 13, 751 A.D. she dies.

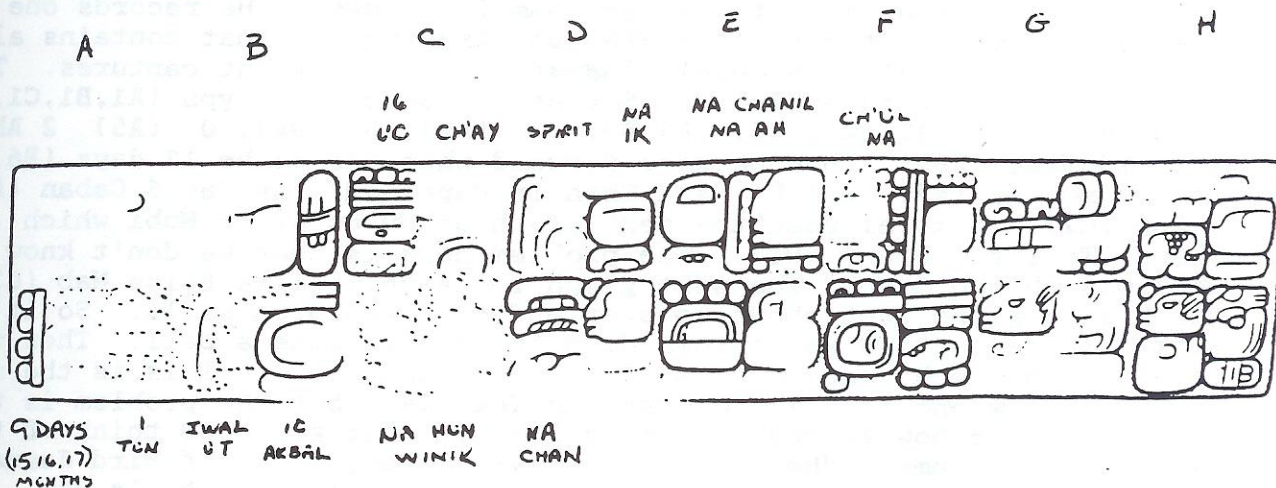
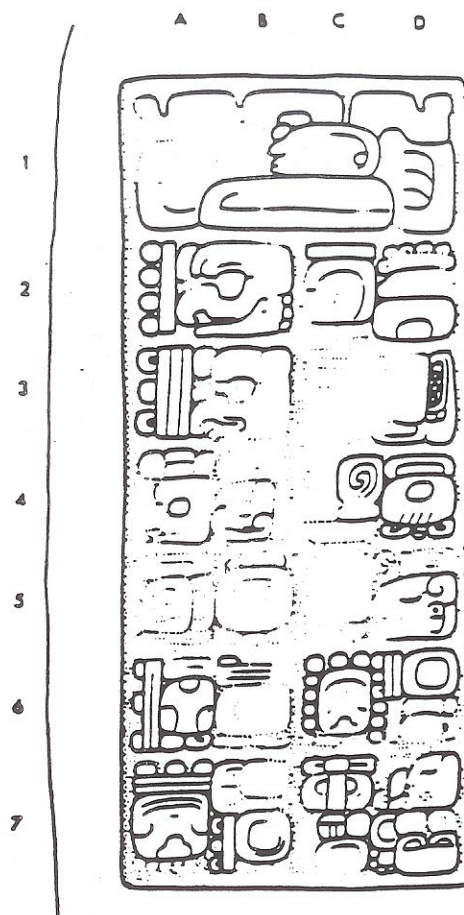


Fig.182

YAXCHILAN HIEROGLYPHIC STAIRWAY 4 STEP II



9.16.0.0.0. 2 Ahaw 13 Tzec. G9
Fig.183 Gregorian May 9, 751

Now Bird Jaguar begins to move in on his accession. He now moves towards the last acts that will get him into power. He records one of these most important acts on a step on Structure 41 that contains all of the lintels that show Shield Jaguar's most important captures. The text starts out with an Initial Series Introductory Glyph (A1,B1,C1,D1) followed by 9. (A2 B2), 16. (A3 B3), 0. (A4), 0. (B4), 0. (A5) 2 Ahaw (B5) 13 Tzec (A6). Then he goes forward what has to be 17 days (B6) and 13 months (A7) Iwal Ut "And Then It Happened" the day 6 Caban (B7) 5 Pop (C2). Nikolai read the next glyph as Hu bu yi or Hubi which means "To Throw Down" (D1). The problem here is that we don't know what was thrown down. The next glyph looks to me like Bolon Nab (C3) which is a glyph that shows up over and over again on balls. So it looks like a captive was thrown down the stairs like a ball. Then we have a verb which reads Ch'ukah "He Was Seized" (D3). This is the name of the fellow and I call him Chak Kib Tok (C4), but the problem is that we're not sure how to read the Main Sign of that glyph so think of this name as a nickname. "He was the Captive" U Bakyi (D3) of Bird Jaguar (D5) and I'm not sure what this glyph is (C5). Then he tells you that it was so much time (C6) until 11 Ahaw 8 Tzec (D6). Then we have Hoki which means "He Left" or "He Came Out of the Building" Ti Ahaw Le "In Reign" (C7) Yaxun Balam the Holy Yaxchilan Lord (D7).

So the critical thing here is that he catches a captive. The captive is caught on February 10 752 A.D.. Now he shows this capture again on Lintel 16:

A B C D

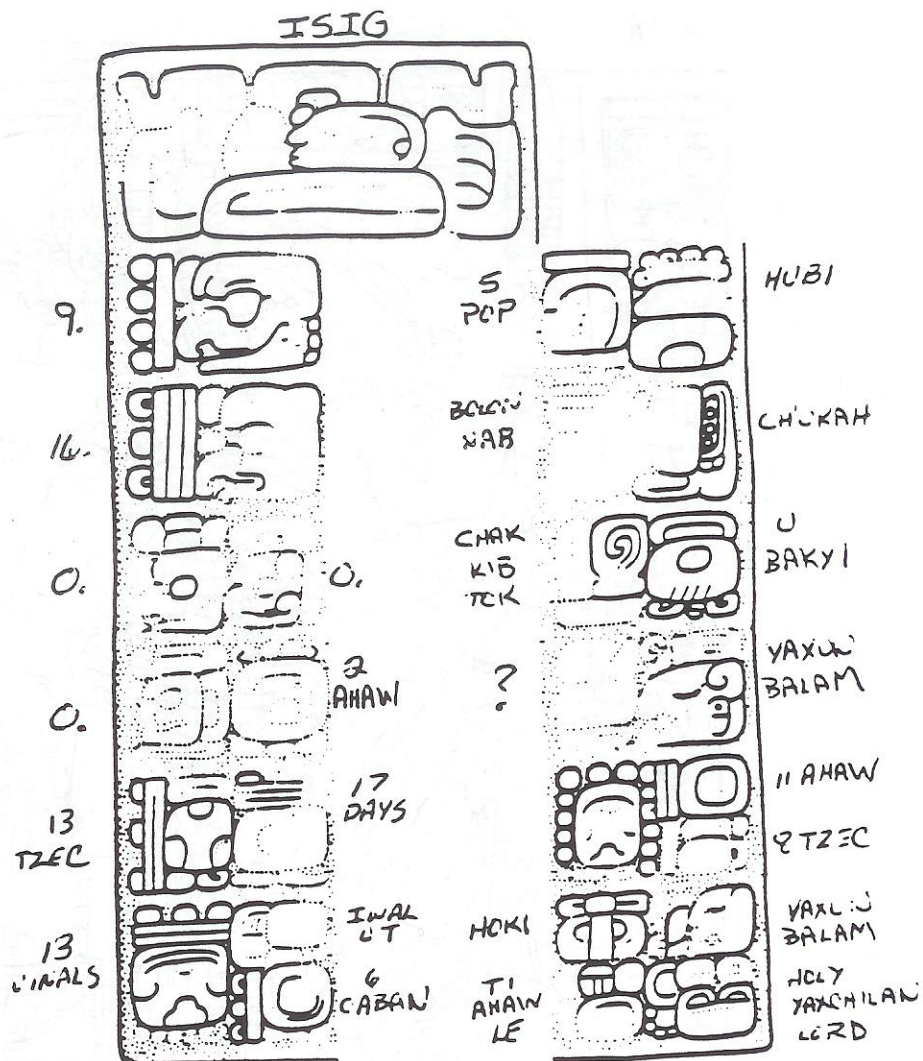


Fig. 184

YAXCHILAN LINTEL 16



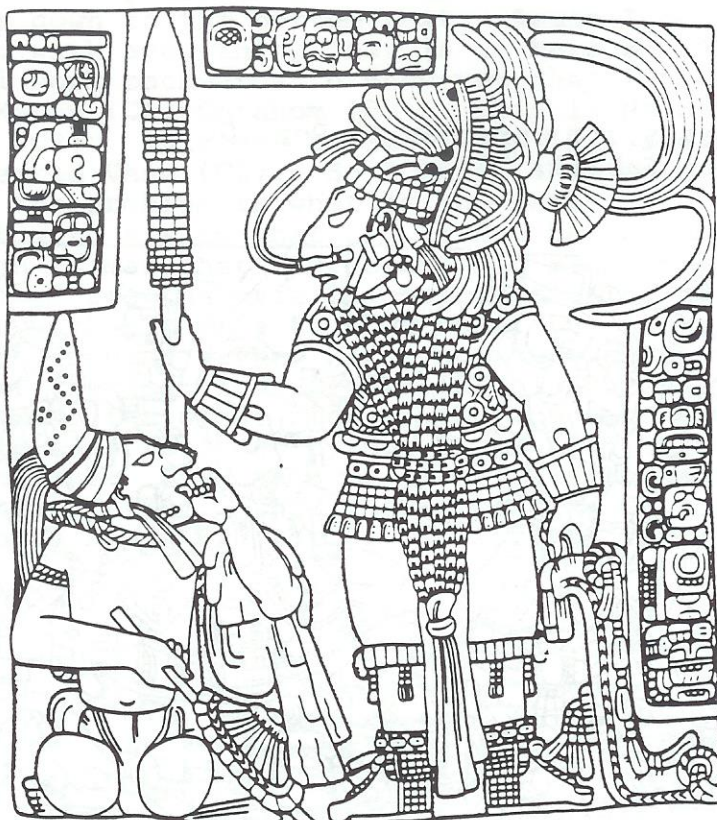
Fig.185 9.16.0.13.17. 6 Caban 5 Pop. G7
Gregorian Feb.10, 752

You can see a male standing here with a spear and a little shield. Here's his captive who has his battle banner now stuck down. He has his hands to his mouth and he has blood around his face. We have the same date here of 6 Caban 5 Pop (A1). Here's Ch'ukah "He Was Seized" Yax Kib Tok (A2). Here you have an Ah Wa Ka Bi or Ah Wakab and then it says that Ah Wakab was the Sahal of (A3) Pay(a) (B1) Te Chak (C1) Wa Kabi Ahaw (D1). What this is saying here then is that this guy is the lord of that location and this guy is the man of this location, but they are both from the same place. This fellow here is the sahal of this overlord.

Then the text continues with Ye e Te or Yet or "It Was Done By The Work Of" (E1) the 3 Katun Ahaw (E2) Yaxun Balam (E3) Ah Ka Bak "He of 20 Captives" (E4) the Holy Yaxchilan Ahaw (E5).

6 CABAN
5 707
CHUKAH
YAX KIB
TOK
AH WA KAB
SAHAL

PAY TECHAK
WA
KABI
AHAW



YET
3
KATUN
AHAW
YAXUN
BALAM
AH
KA
BAK
HCLY
YACHILAN
AHAW

Fig. 186

YAXCHILAN LINTEL 13

9.16.0.14.5. 1 Chicchan 13 Pop. G6
Gregorian Feb.18, 752

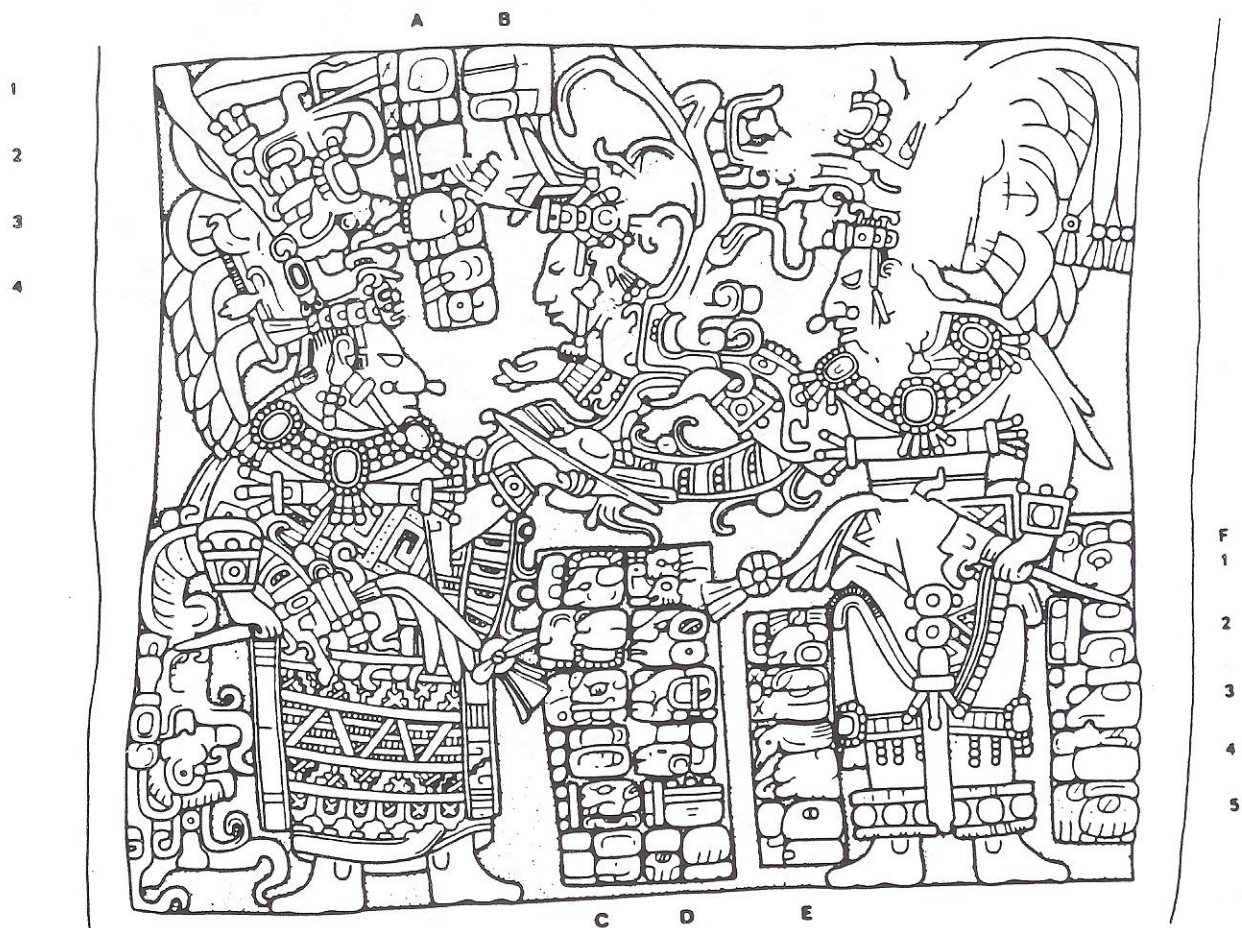


Fig.187

This lintel is extremely difficult to work with. First of all, no photograph has ever been published of this and the original artist's carving is rather poor. Because of the last reason, there just isn't enough of this text that I feel confident with. The scene shows the same Vision Serpent coming out like this. The person on the left is **Lady Chak Kimi**, the mother of the heir and the person on the right is clearly **Bird Jaguar**, the father of the heir. I think it was one of my graduate students who first realized that the portrait coming out of the Vision Serpent is actually **Chel Te**. The image is referring to the Vision Serpent opening up which is also a literal metaphor for the birth of the child. That's what we have as we start out this text. The date is 1 Chicchan (A1) 13 Pop (A2) "He Was Born" (A3) Chel(e) Te

(A4) Chan Mah K'ina (B1). Proskouriakoff was the first person to solve the day here in (A1,A2) since it is eroded here. This means that this day was 9.16.0.14.5 1 Ch'ichan 13 Pop or Feb. 18,752 A.D., which is only 8 days after the capture on Lintel 16.

Then you come down to the bottom text. Again I do not know exactly what to do with everything that is in here and I am very confused, but I'll work backwards to show you what I think is going on here. This is 3 Katun (C4) Ch'ahom (D4). This is Na Sahal (D3) and this is Chak Kimi (C3). This may be her title (D2) and this is certainly the Inverted Vase (C2). So I think that we can see her name clearly here, but the problem is what is the verb? It looks like we have an U in front with a sign that can either be the ch'ul glyph or the hu glyph and an animal that may be the bah sign (A1). I won't commit myself until I see the original monument. The next glyph looks like it starts out with either a tu or a ch'a, but the glyph after it looks like the Fish-In-Hand glyph. I am not sure about that either and I'm not sure of the last four glyphs in this phrase (A5-B6).

Now when we go to the other side of the monument however, we have U Bah (E1) for sure here followed by Hun Winik (E2) which is sometimes the name of the serpent. Then this is clearly Yaxun Balam (E3) Ah Kal Bak "He of 20 Captives" (E4). This should be "The Captor Of" (F1) Ah U Ku (F2) the 3 Katun Ahaw (F3) the Divine Lord of Yaxchilan (F4) Bakab (F5).

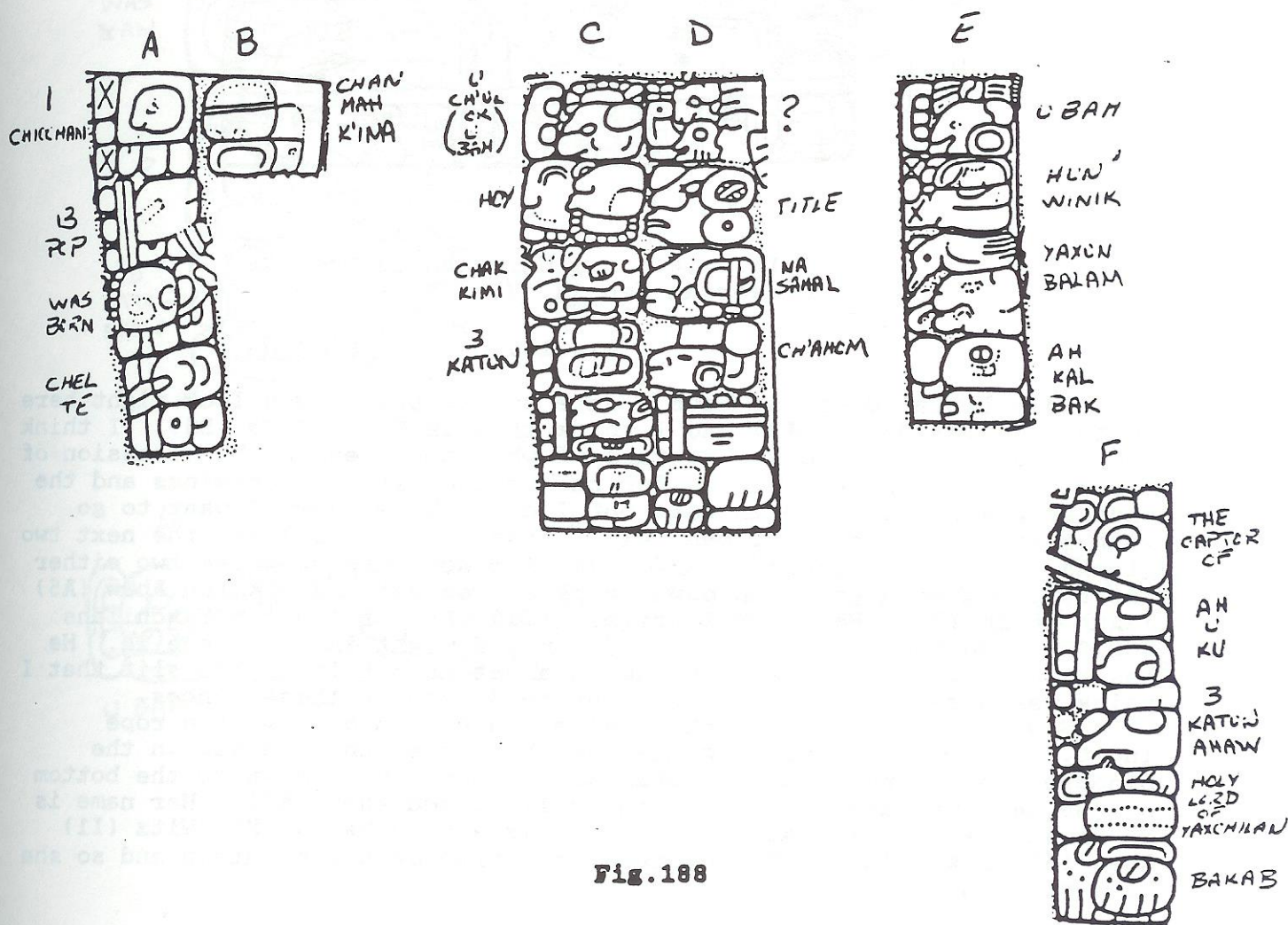
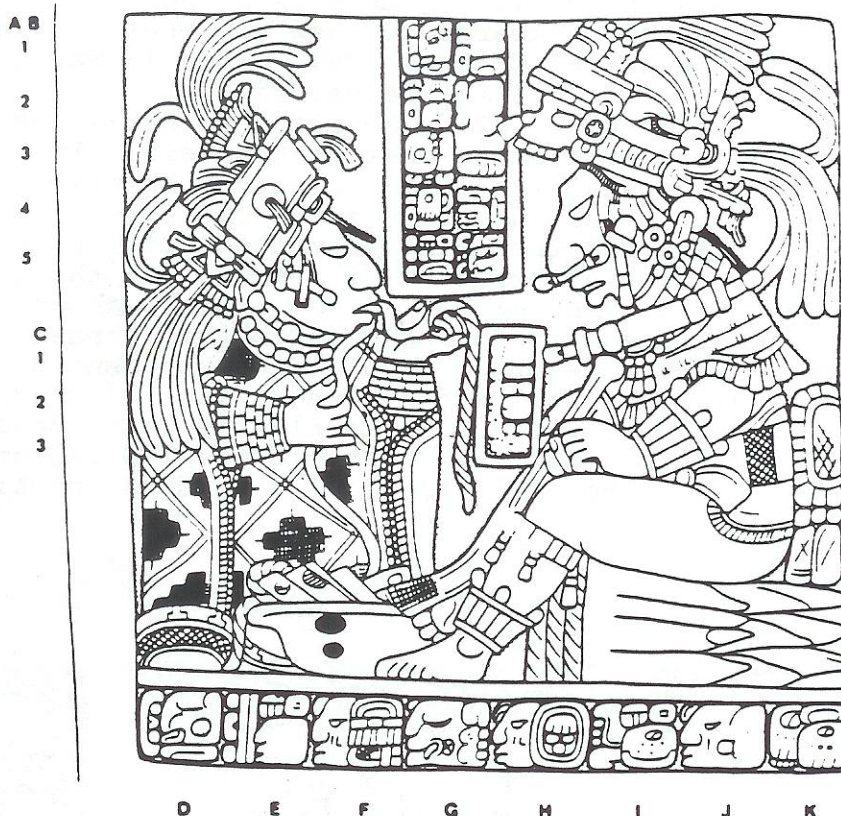


Fig. 188

YAXCHILAN LINTEL 17



9.16.0.14.5. 1 Chicchan 13 Pop. G6
Gregorian Feb.18, 752

Fig.189

This lintel does not have a date on it, but if you look right here it has "He Was Born" (A3) and I think this is Chel(e) Te (B3). I think then, that this is another picture of what happened on the occasion of the birth of Chel Te. Now as for the rest of it, the drawings and the photographs are so hard to make out I don't know where I want to go with this. Here is the U Bah (A1). This is a ti (B1) and the next two glyphs I'm just not sure of (A2,B2). I'm not sure of these two either (A4,B4), but when you come down to here, you get the 3 Katun Ahaw (A5) Yaxun Balam (B5) "He of 20 Captives" (C1) Lord of the two Yaxchilans (C2,C3). So that is who the person on the right in the scene is. He has a bone awl in his hand and he is about to put it in the slit that I think was already made. He is about to do one of those dances.

Now when we go to the other side you have a bowl with a rope in it. The woman is wearing the same headdress that we saw in the bloodletting scene of Lady K'abal Xok. When you go down to the bottom of the text we have U Bah (D1) maybe 12 La Hun Ahaw (E1). Her name is Na Something Tu (F1) Balam (G1). She is also a Na Ix (H1) Witz (I1) Ahaw (J1) Bakab (K1). So she is a lady from Jaguar Mountain and so she is a foreigner.

This is exactly the reverse of Shield Jaguar. Shield Jaguar has a late son by a foreign woman and coerces his first wife, who was the local, into pulling the rope through her tongue. Here's a local wife giving birth to the heir and the foreign wife put the rope through her tongue. I think that is exactly what he's doing here. He is reversing the pattern. The material from Lintel 25 (the skull and the snake) is being worn now by Bird Jaguar where it was being carried by her and it may be presumed that she gave it to the king to be placed upon his head.

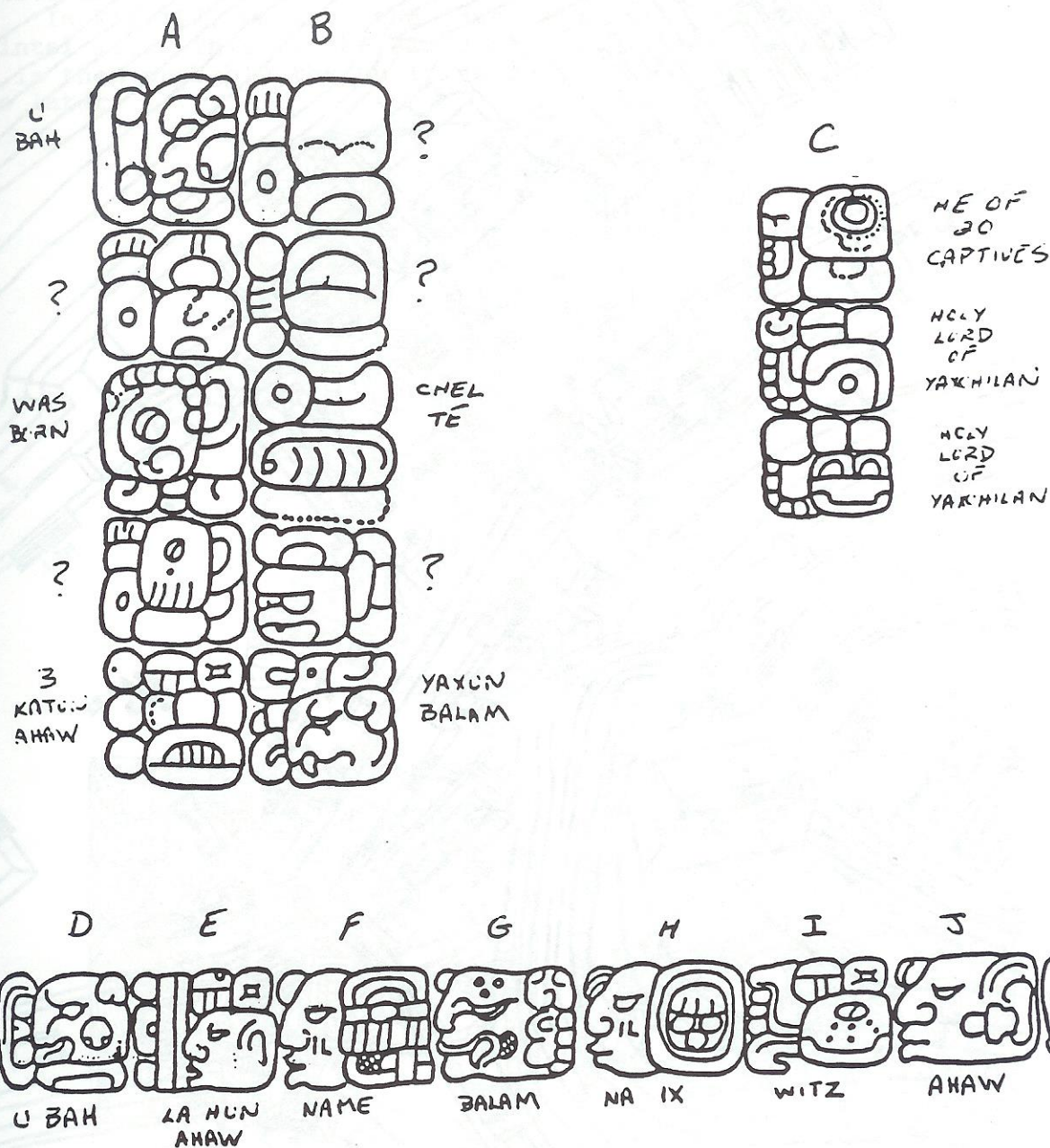


Fig. 190

THE EVENTS LEGITIMIZING BIRD JAGUAR'S REIGN

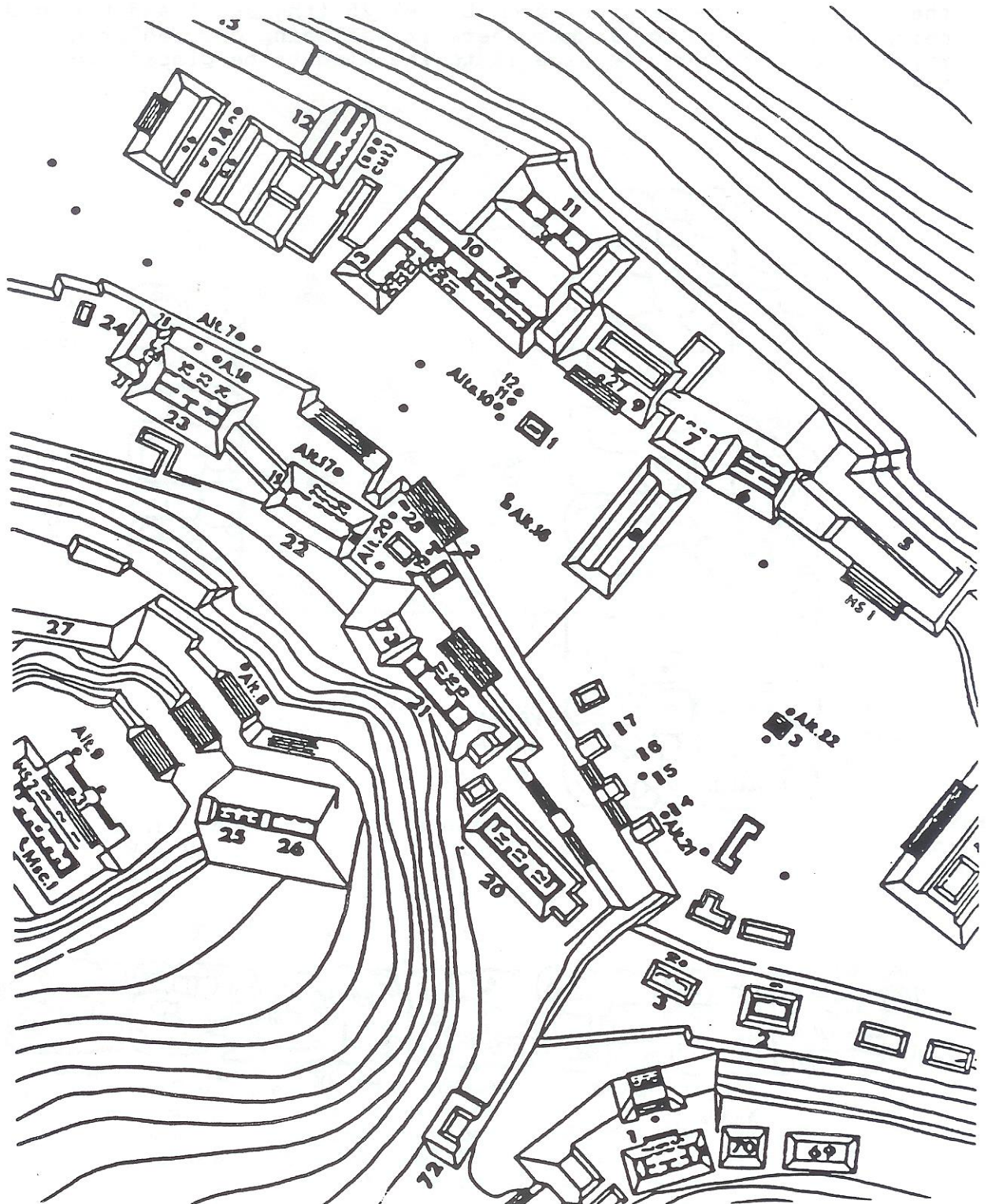
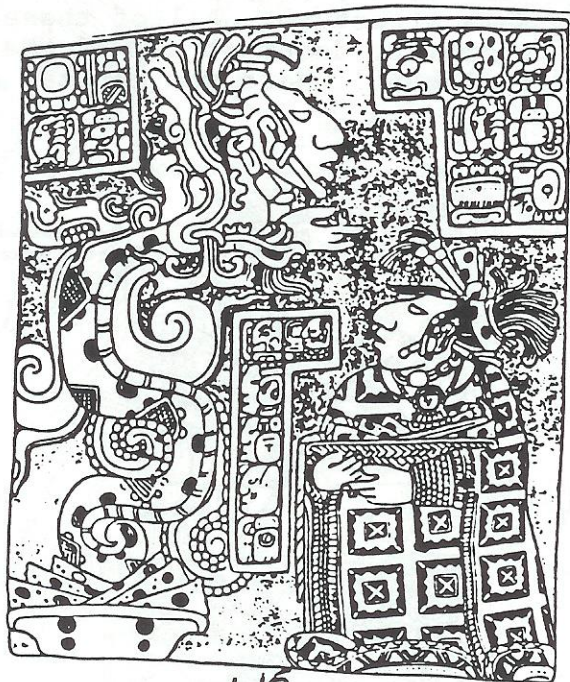


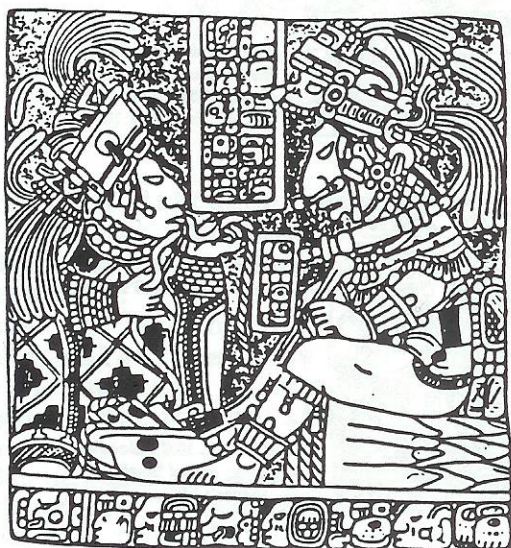
Fig. 191

This building right here (Structure 23) is the one that has the accession of Shield Jaguar, the bloodletting for the birth of his son and this War Shield dressing event. Structure 24 has the deaths of all of the women including grandmother, Na K'abal Xok, Shield Jaguar and Bird Jaguar's mother. Here (Structure 21) are these three sets of lintels (Lintel 15, 16, 17, See Fig.192). The second set of lintels that we are going to look at are right here in Structure 20. The 6 Stair Place is right here (Structure 5). That's the place they may have dedicated in that ball game. Here's where the Flapstuffs were (Structure 13). Early Classic lintels were right there (Structure 12).

In Fig.192, we have the capture 8 days before the son is born (Lintel 16). This is the bloodletting for the son (Lintel 17). Lintel 15 is then probably the building dedication. We will come back to this one later.



L.15



L.17

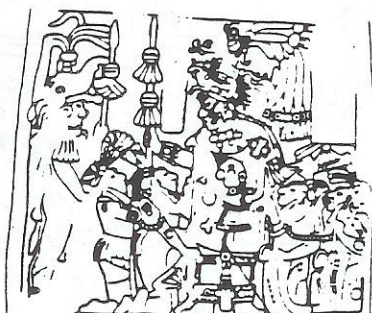


L.16

Fig.192

The second set (Fig.193) of lintels are the ones that are right here (Structure 20). This event (Lintel 14) is the marriage bloodletting rite. This is Na Chak Kimi (left figure) and this is Chak Kimi (right figure), the patriarch and the wife of the king. This is the woman who will be the wife of the new king (left). This is the man who will be the heir's brother or the yichan.

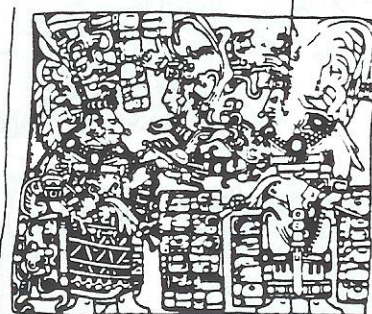
In Lintel 13 we see the heir being born. This is Na Chak Kimi (left) now with her husband (right) at the moment the boy is born. Now over here (Fig.192-Lintel 17) you have Bird Jaguar and his foreign wife who is pulling a rope through her tongue. Here is the capture that made it possible (Fig.192-Lintel 16). This bloodletting right here (Fig.193-Lintel 14) is also on the stela right there (Structure 21). The stucco relief with all of the players sitting on the serpent is on the back wall of this same structure. All of these events are put together in a single program to document all of these acts that lead up to the accession of Bird Jaguar. Here you can see a slightly different way of looking at it.



Bird-Jaguar with captives, but the date and captive names are eroded

a. Lintel 12

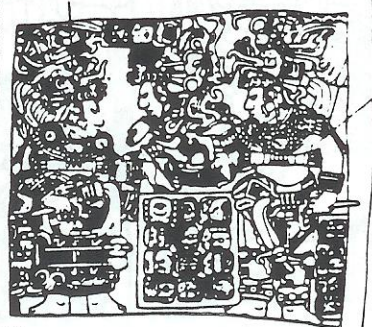
Bird-Jaguar



The bloodletting rite by Bird-Jaguar and Lady Great-Skull for the birth of Chel-Tc on Feb. 18, 752

b. Lintel 13

Lady Great-Skull



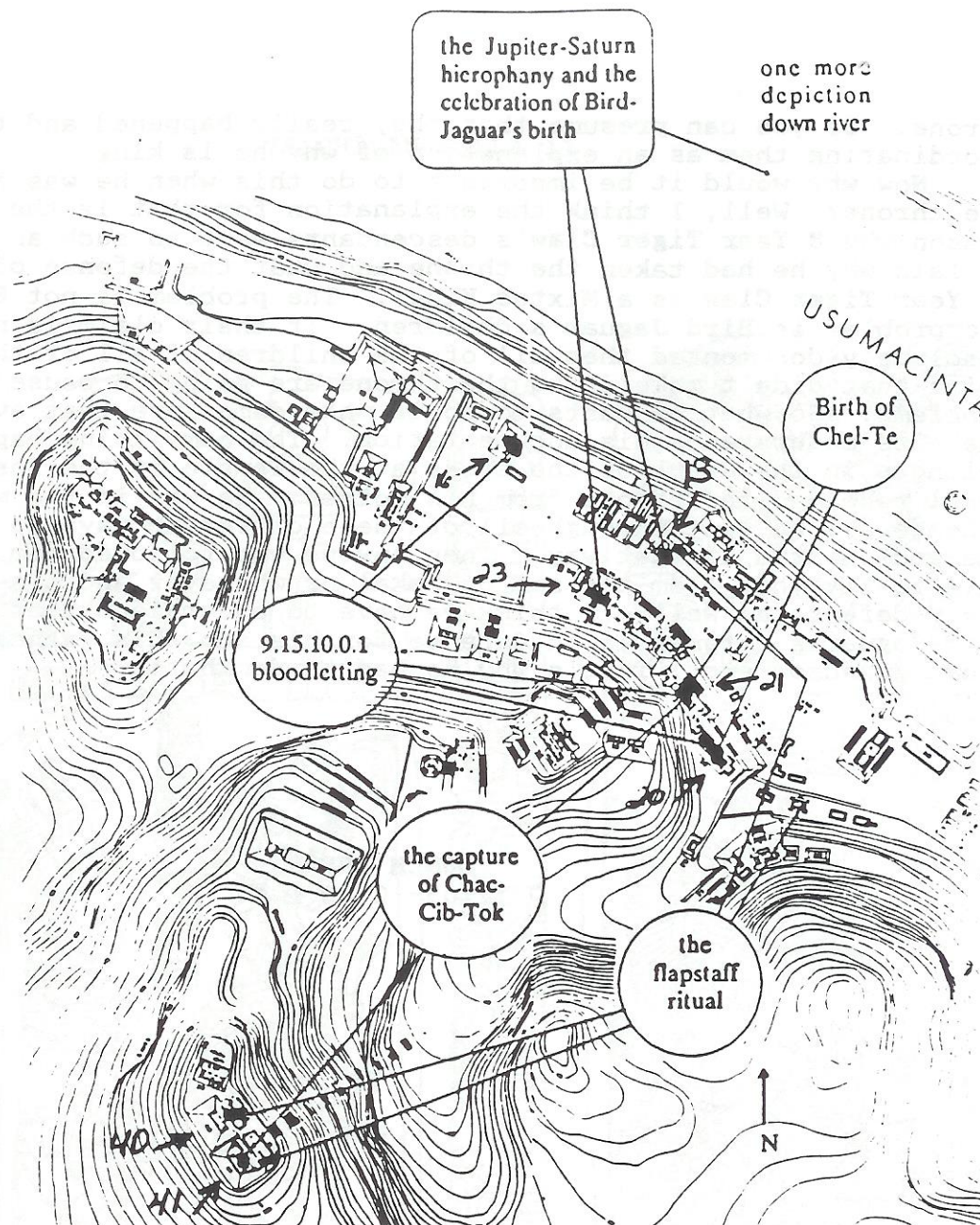
Great-Skull, the head of Lady Great-Skull's lineage

The 9.15.10.0.1 bloodletting at the end of Shield-Jaguar's life

c. Lintel 14

The Events in Temple 20

Fig.193



The events legitimizing Bird-Jaguar's reign
Fig.194

Here is a different way of looking at it (Fig.194). Here are the Flapstaff Events (Structure 13). Here is where the one Shield Jaguar and Bird Jaguar took place (Structure 40) and here's Shield Jaguar's (Structure 41). The capture of this guy from Wa Kabi is here (Structure 41) and here (Structure 21). The bloodletting rite between the wife's relatives, the son Bird Jaguar, his mother, his wife and his brother-in-law took place here (Structure 21) here (Structure 20) and right there (Structure 16).

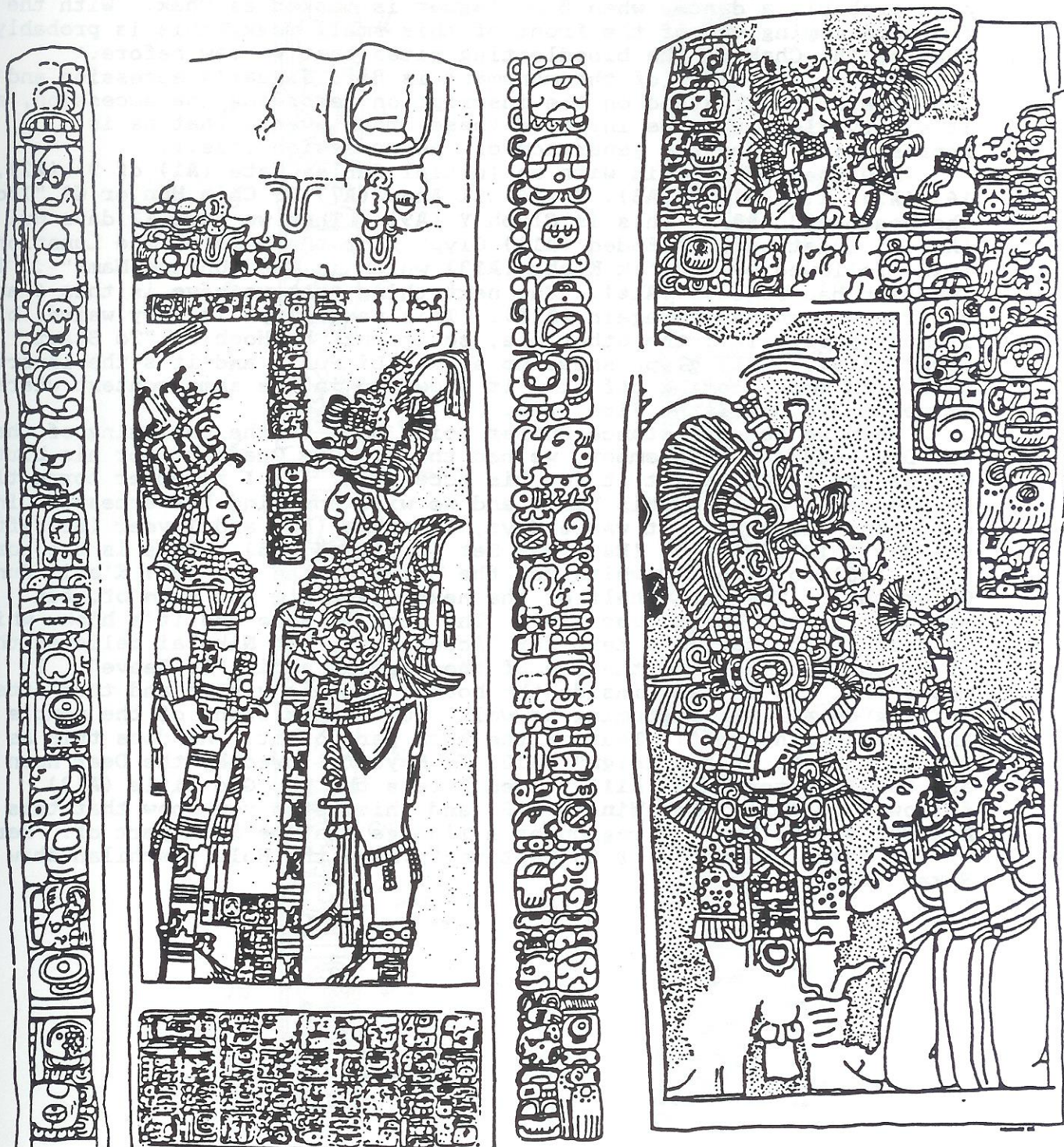
These are the events that celebrate Bird Jaguar's birth right there (Structure 23 and Structure 13). This is the birth of his own heir (Structure 21 and Structure 20). All of those are set together to reinforce the causality of all of these events. Again, you can look at these events as inventive after the fact or that they never happened and Bird Jaguar is making them up in order to defend his right to the

throne. Or you can presume that they really happened and that he is coordinating them as an explanation of why he is king.

Now why would it be important to do this when he was already on the throne? Well, I think the explanation for that is the same reason why 8 Year Tiger Claw's descendants went to such an extent to explain why he had taken the throne and what the defense of that was (8 Year Tiger Claw is a Mixtec King). The problem is not Bird Jaguar. The problem is Bird Jaguar's children. If their claim is not absolutely documented then all of the children of all of those other heirs that didn't make it to the throne are going to cause some big problems. So what he wants to do is make damn sure that everybody at the site understands his documentation. The same thing happened at Palenque in the Group of the Cross at the Temple of the Inscriptions. Pakal received the throne from his mother. He was in the wrong lineage, so he went through all of these different ways to prove why the gods wanted it that way. Then anyone who followed him would only have to say that I am the son of Pakal or whatever and his defense was their defense as well. I think we have to understand that here too. Bird Jaguar's defense is in defense for his son, his grandson and his great grandson etc.. That's why he had to do that!

LUNCH BREAK
12:05- 2:00 P.M.

YAXCHILAN STELA 11



9.16.1.0.0. 11 Ahaw 8 Tzec. G9
Gregorian May 3, 752

Fig.195

Now we are going to look at the first place where Bird Jaguar's accession shows up. It appears on the sides and on the front of Stela 11 (Fig.195). Now remember, Stela 11 had the Hasaw Chan event with Bird Jaguar in front of Shield Jaguar. It also had the Period Ending under the authority of Shield Jaguar, but done by Bird Jaguar. On the back of the monument it has this strange sacrificial rite, which is also probably a dance, when Bird Jaguar is masked as Chak. With the feathers coming out of the front of this small mask, this is probably O Chak or the Chak in the bloodletting rites that we saw before.

Now on the sides of the monument is Bird Jaguar's accession and he and Shield Jaguar stand on the inscription recording the accession, so it's very clear that he intended these other events that he is representing to be the generator of the accession itself.

Now the sides begin with an Initial Series Date (A1) of 9. (A2), 16. (A3), 1. (A4), 0 (A5), 0 (A6) 11 Ahaw (A7) G9 Ch'a Hun or G9 "Took the Headband" (A8). This is Glyph Y (A9). Then we have 12 days Hul le (A10) 5 Lunations Had Ended (A11) Glyph X or the Name of the Lunation (A12) followed by U Ch'ok K'aba (A13) which is the "Unripe Name". The lunation had 30 days (A14). The next thing that we have is this 6 and a strange combination again (A15). This next glyph is very weird, but it must parallel to the other one, so it must be Hoch or "To Start Fire" (A16). This glyph shows up at Nim Li Punit and it's the inverted hand with smoke coming off it. It shows up in the same context where it reads "To Drill the Fire" too.

Then we get a Distance Number going back to the beginning of the 819 Day Quadrant. Remember, we had the 819 Day Quadrant for his birth? Now we are going to get it for his accession. If I remember correctly, he was Red K'awil for his birth and we will now find his accession in a different quadrant. It was 6 days, 3 months (B1) and 1 year (B2) after the day 1 Ix (B3) 7 Uo (B4) "Was Set In Place" (B5). This is the north glyph (B6) followed by white and the names of the god (B7) K'awil Hun Ch'ok (B8). The first half of the next glyph I'm not sure of, but after it is the day 8 Tzec (B9). The verb is here and it's h'ok, which is used in Yucatec as a term for "Accession", but Nikolai believes that it probably comes from the use of the verb as sahil "To Leave". It means that the guy was inside the house, had his vision and then after putting on all his costuming he walks out to the front of the temple and presents himself. That is the h'ok part of it. He does this as the Ta Ahaw Le or "In Reign" (A10) Te Kuyi followed by the Deer Horn and the Inverted Vase (A11). Then here's the Sky God Title (A12) followed by Mix(e) Nal Winik (A13) and this let's you know that this Mix Nal may refer to a region or a lineage that he is a part of. Here we get Yaxun Balam "He of 20 Captives" (A14) the Holy Yaxchilan Ahaw Bakab (A15).

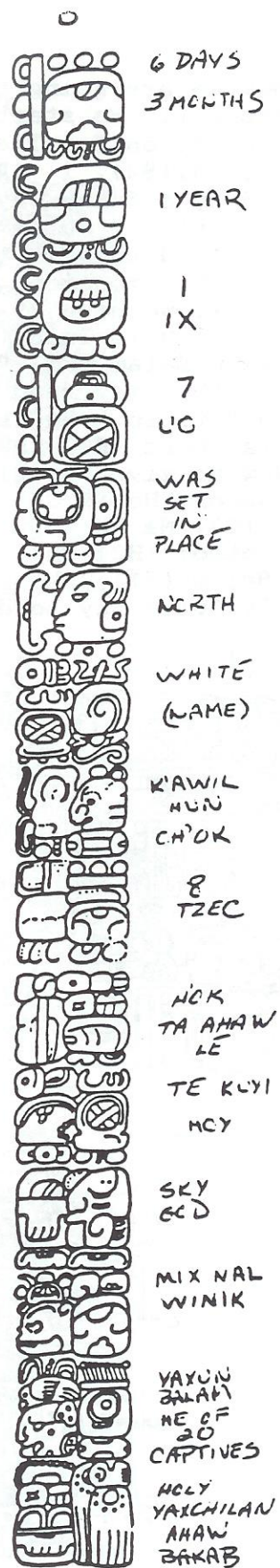
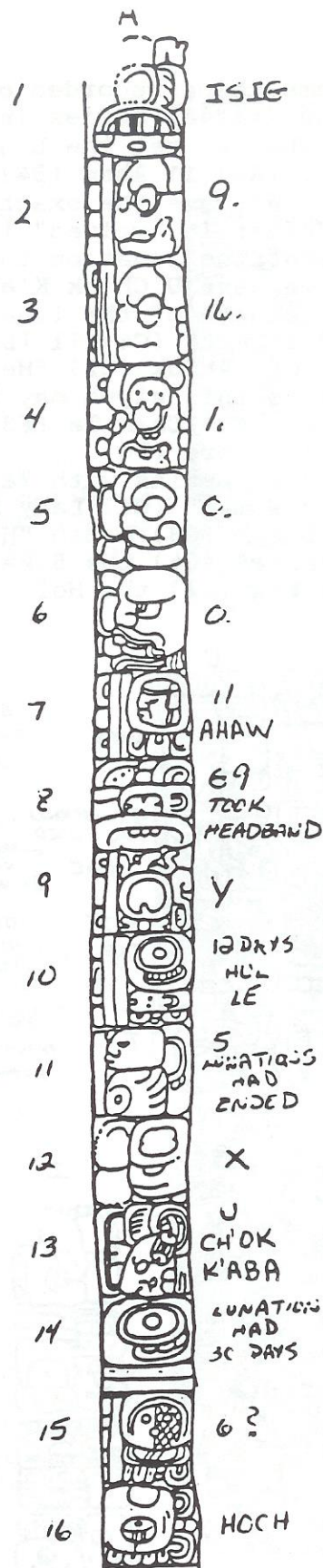


Fig. 196

Now we are going to see the same thing recorded on the front of the monument. We start out with the Initial Series Introductory Glyph with the Patron for Tzec (A1,B1). Then we get the Long Count date of 9. (A2), 16. (B2), 1. (A3), 0 (B3), 0 (A4) 11 Ahaw (B4) G9 Ch'a Hun (C1) followed by a funny way again (D1). We have the exact same age of the moon. Here's 12 Hu Le or 12 days "After It Arrived" (C2) 5 Lunations had ended and this is the same name of the lunation that we had on the sides of this monument (D2). Then we have U Ch'ok K'aba, but instead of 30 days, we have 29 days for the length of the lunation (C3) followed by 8 Te Tzec (D3) Hok Ha "He Left" (C4) Ti (D4) Ah Ahaw Le (E1) Yaxun Balam (F1) "The Guardian Of" Ah Uk (E2) "He of 21 Captives" (F2) and that may read Ah Hun Winik so this glyph may be a slightly different title. He is a Ox Wi Katun (E3) Chak Te (F3) the Holy Yaxchilan Lord (E4) the Holy Yaxchilan Lord (F4).

Now he gives us his parentage. It begins with Yal and probably Ch'ul Na or "He is Child of the Holy Woman" (G1) Lady Evening Star (H1) Chanil (G2) Na Ah Ch'ul Na (H2) Na Bakab (G3) U Bah "He Goes" also as the U Lot(o) (H3) Ch'ab Ch'a "Scatterer" (G4) the 5 katun Lord (H4) Itzam Balam (I1) "The Captor Of" Ah Nik (I2) the Holy Yaxchilan Lord (I3) the Holy Split-Sky Lord (I4) Bakab (I4).

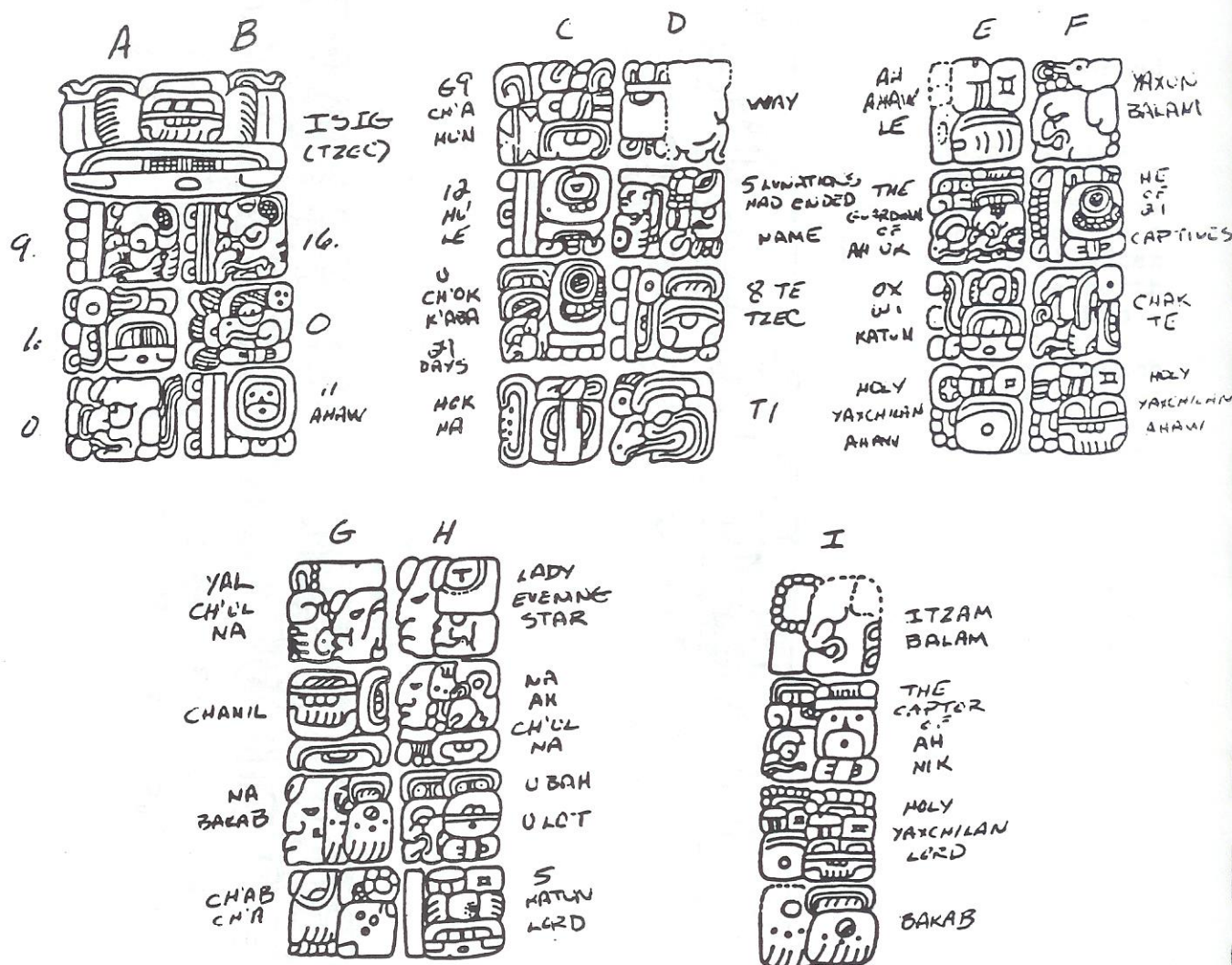


Fig.197 9.16.1.0.0. 11 Ahaw 8 Tzec. G9 Gregorian May 3, 752

YAXCHILAN STRUCTURE 33

Lintel 1

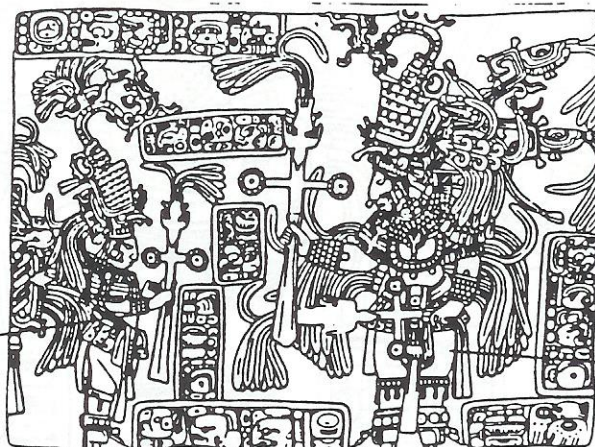
Bird-Jaguar showing the God K scepter in his accession rites on May 3, 752



Lady Great-Skull holding the bundle in preparation for the vision rite

Lintel 2

Chel-Te helping his father in the bird-staff rite

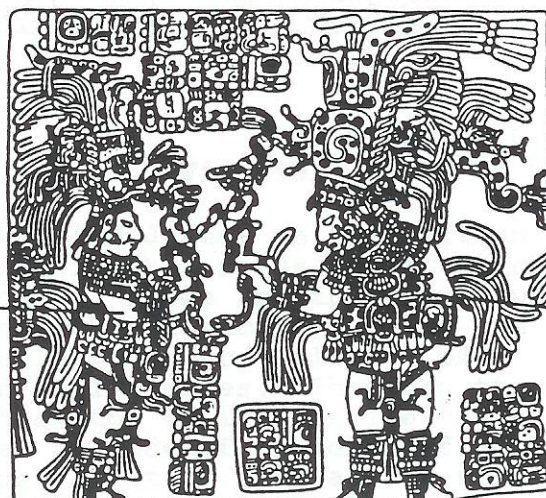


Rites for the 5th tun anniversary of accession (April 7, 757)

Bird-Jaguar in the bird-staff ritual

Lintel 3

The cahal, Ah Mac Kin-Mo'-Ahau, participating in the period ending rituals of his king



Rituals celebrating the end of the 5 tuns (9.16.5.0.0 or Apr. 12, 756)

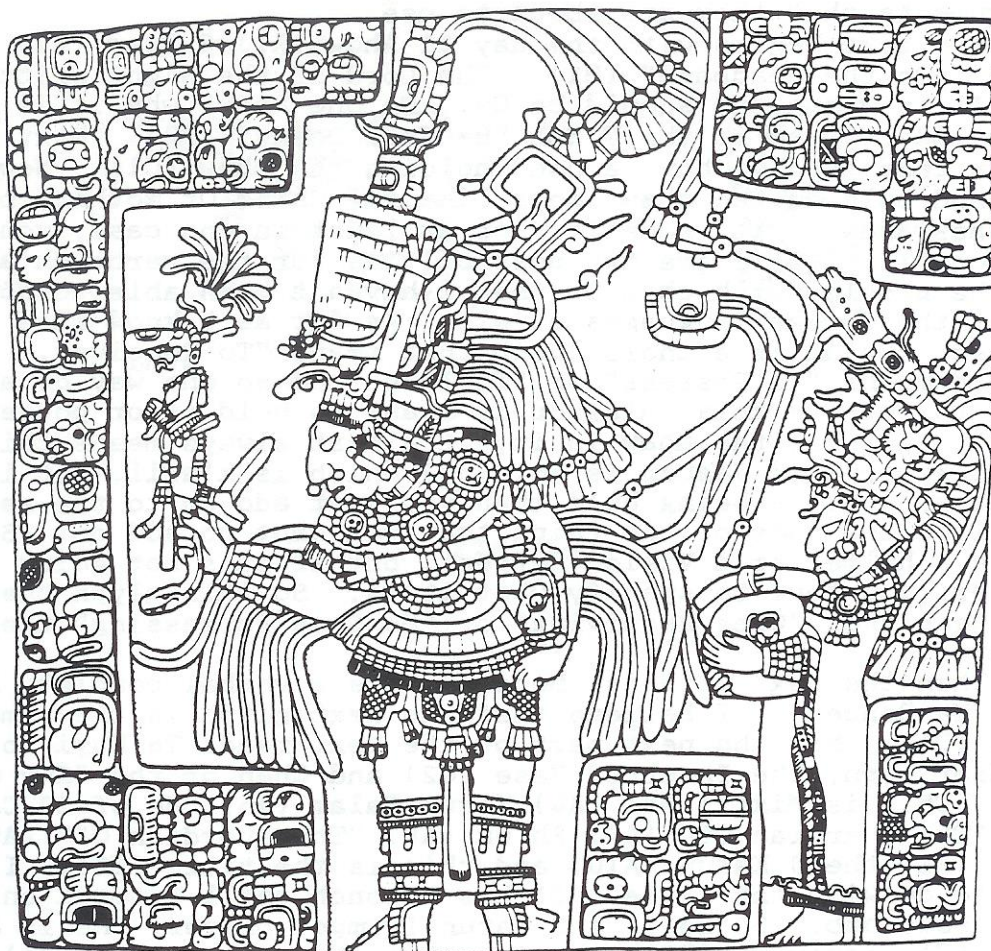
Bird-Jaguar displaying the God K scepter in the period ending rituals

Historical actions recorded in Temple 33

Fig. 198

Now there is another picture of this accession and I think this was real important the way it was done (Fig.198). These are the three lintels from Temple 33. Over the center lintel (Lintel 2) is his 5th Tun Anniversary of his accession. This is Chel-Te Chan Mah K'ina (left figure) and this is Bird Jaguar (right figure) and they are dancing on the day of his 5th Tun Anniversary of accession. This is an important Sahal (Lintel 3) who is acting with Bird Jaguar on the Hotun one year earlier or 9.16.5.0.0.. This is Bird Jaguar's accession (Lintel 1). Notice that this is the context of the heir. What he's documenting here is that the heir's mother also participated in his accession just like Na K'abal Xok participated in Shield Jaguar's accession. I think what we will be looking at is the moment before that big serpent arrives.

YAXCHILAN LINTEL 1



H I

9.16.1.0.0. 11 Ahaw 8 Tzec. G9
Fig.199 Gregorian May 3, 752

In the scene we have Bird Jaguar on the left and a woman holding the bundle with a glyph on it that reads Ikatzi which is the word for "Bundle" or "Office Holder". There are three or four of these bundles that have now been found archaeologically. They are found in the great Lip to Lip flat bowls which are called "Lok". They are bowls with flat areas and then angled sides. They cap them by putting another one just like it on top of it. Inside the bundles are bloodletters and they can be made of obsidian, flint and of thorns. There will also be living sea stuff such as sea weed and sea sponges. At Copan, we have one with a whole shark that was in it. There will also be battle knives in them. These bundles are then put inside the cache vessels that dedicate the building. There is also very good evidence at Palenque that the images of the gods were in the bundles and there are rituals where you open the bundle to let the god out.

From ethno-historical sources, such as the Popol Vul, they call it the hidden wrapped up bundle and in these bundles are the objects that were left by the founding ancestors as the fundamental power base of the lineages who hold office. Sometimes there's evidence that they are eccentric flints, god images or pieces of jade. They are all of these sort of magical things that we see in all of the caches and offerings. Now I would submit that what's inside this one are the bloodletting instruments that they are about to use.

The text begins with the day 11 Ahaw (A1) 8 Tzec (A2) Ch'a Hun or "He Put On the Headband" (B1). The Lord of the Night written here is G5. It is wrong and should be G9. No one knows why it is written in error (B2). Here is the U Bah "He Goes Doing" (B2). Next we have Ti and in this case we have a hand holding the ahaw (C1). Now I know that the hand holding the ahaw looks like the Child Of Mother, but when the hand has ahaw in it, sometimes or at least in one case, you have a ch'a in front it. There are two possibilities for the verb: ch'a or ch'am. Now the problem with ch'a is that I haven't been able to document it in any of the Cholan languages at all. As far as I know it's only in Yucatec. Ch'am is a Cholan verb that means "To Receive". Ch'a in Yucatec means "To Possess" or "To Take" and so one way or another it means to receive this thing or it means to hold it or possess it. Now when it just has the ahaw in it, it almost always means this scepter (the scepter Bird Jaguar is holding) which is k'awil, but if you want to change what is being held then you just add on to the second part of the glyph the name of the thing that you want to add on. Sometimes it can be a helmet or a Vision Serpent, but if it's not going to be that scepter, you have to specify what it is. So this glyph then reads that he either "Goes Receiving" or "He Goes Possessing" the K'awil Scepter.

Then the next verb is, because it's a verbal couplet, Ak'ot (C1) "He Dances". I believe that the next glyph is the name of the dance (D1). Now the next part of the text reads Te Kuyi followed by the deer horn, the Inverted Vase (C2) and Chan or the "Sky God" Title (A3). This is Mix(i) Nal (A4) Yaxun Balam (A5) "He of 20 Captives" (A6) "The Guardian Of" (A7) Ah Uk (A8) "The Guardian Of" (A9) Jeweled Skull (E1) the 3 Katun (A10) and this is the title (E2). I'm not sure what to do with the title. It has a conch shell trumpet on the top and that reads hub. So he is a 3 Katun Trumpet player. He is also a 3 Katun (F1) Yahaw Te (F2). He is a Holy Yaxchilan Ahaw (G1) a Holy Yaxchilan Ahaw (H1) West (G2) Chak Te (H2).

Now we go to the woman's side of the monument and it begins with U Bah (I1) Ti Chanil (J1) Na Hun Winik (I2) Na Chan or Na K'an (J2). So these last two glyphs are the name of the Vision Serpent. I think this is a specific declaration where she calls out the Vision Serpent and she will with that bundle. Now the next two glyphs are titles which we have already seen. This is the Na Pak (K1). This is Ch'a Nal Winik (K2). These two glyphs are part of her name in her death statement (Lintel 28: Fig.200). See the Na Chan or Na Kan (D2)? Here's the Hun (C2), so this has to be the winik and there's the na. Those are the same glyphs as these here (K1,K2). They are also the name of the Vision Serpent, so what they are saying is that she is a lady of that Vision Serpent and that is probably the same Vision Serpent that she manipulates as the wife of the king. So the chanil (J1) is the critical part of the verb that tells you what she is doing. This explains why that Vision Serpent name is in the Yaxchilan woman's name at Bonampak. The woman at Yaxchilan carry the Vision Serpent's names as a part of their titles then. Okay, now here's the Na Chak Kimi (K3) Yaxuna (L1) Shield Jaguar (L2) Hu Ahaw or Trumpet Lord (L3).

Now this was the signal 15 years ago that Peter Mathews used to identify this as mother. He figured that Shield Jaguar either had to be the father of Bird Jaguar and since this woman didn't have anything to do with the father of Bird Jaguar, she proposed and said that she was the mother of Shield Jaguar. Peter then suggested that this had to mean mother and it relates her to Shield Jaguar II.

LINTEL 28

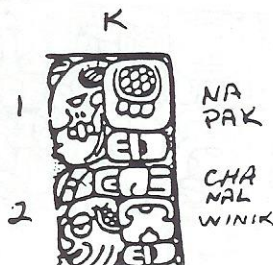
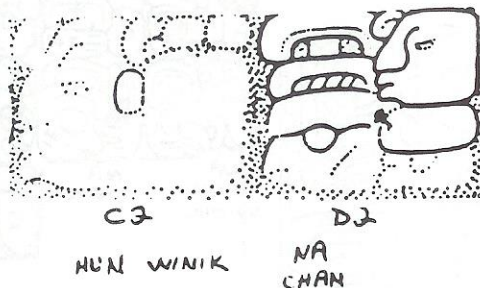


Fig.200

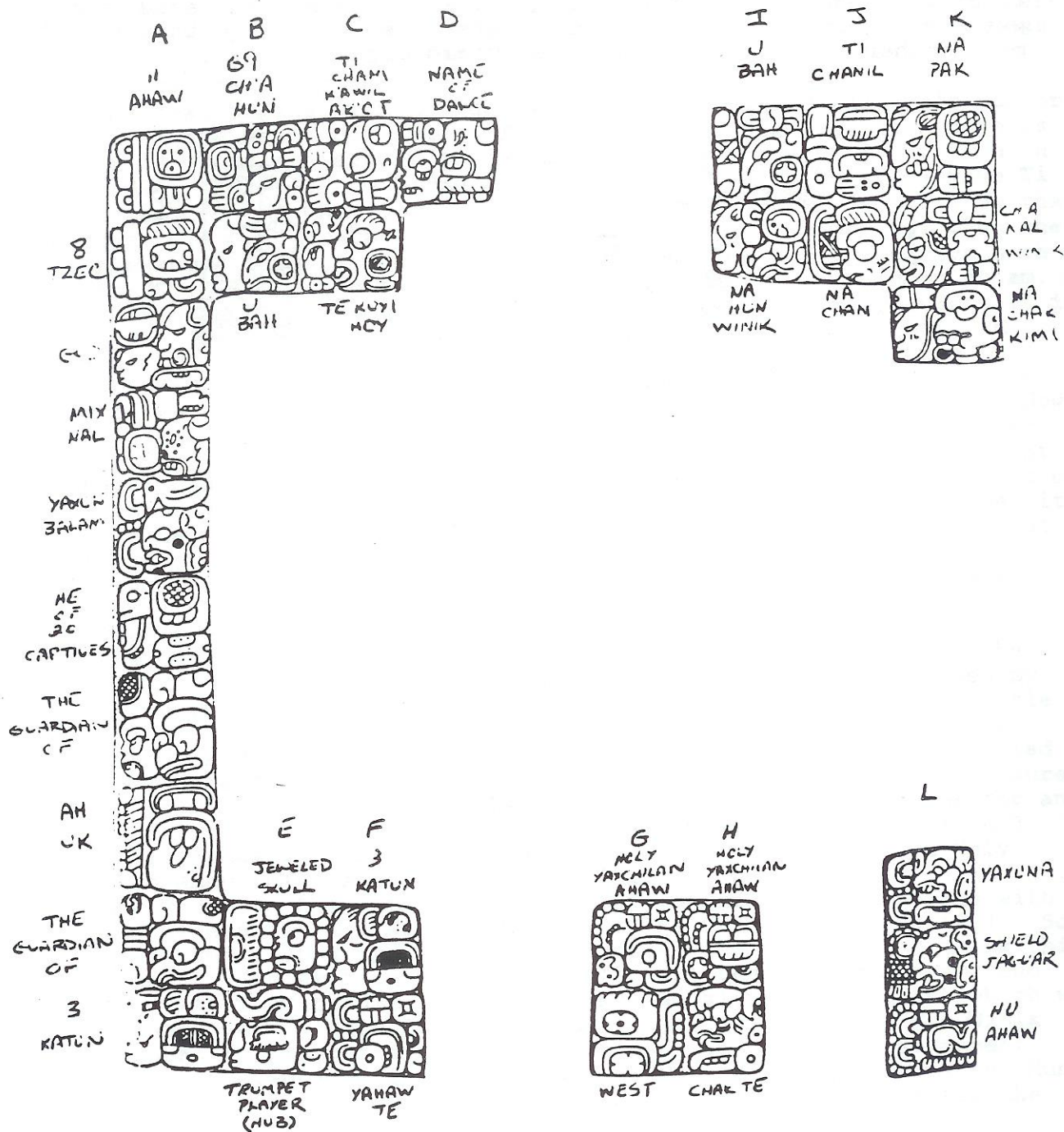
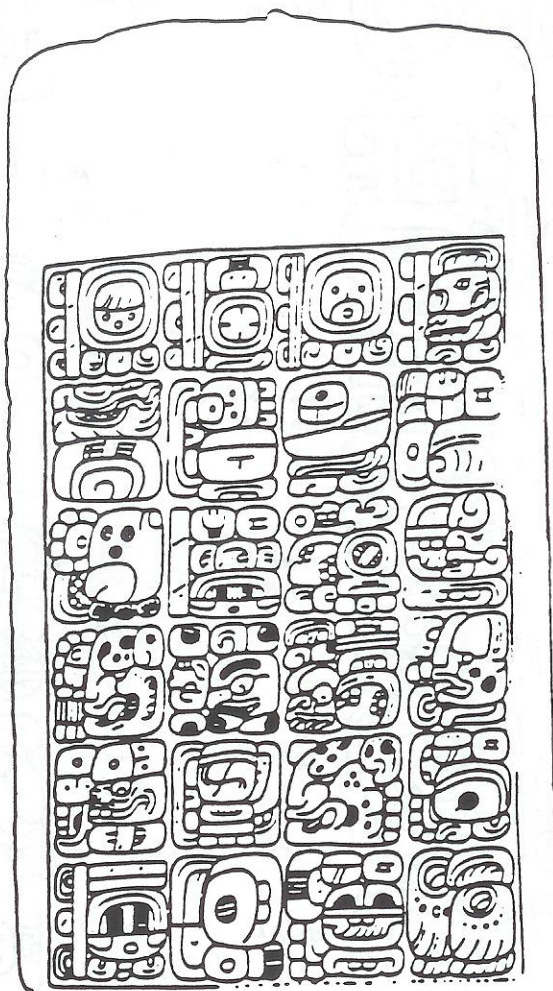


Fig. 201

YAXCHILAN STELA 12



9.15.10.17.14. 6 Ix 12 Yaxkin. G3
Gregorian Jun.19, 742

Fig.202 9.16.1.0.0. 11 Ahaw 8 Tzec. G9
Gregorian May 3, 752

Here is the death of Shield Jaguar on 6 Ix (A1) 12 Yaxkin (B1). Here is the ch'ay or "Diminished" (A2) "His Soul" (B2) Ch'a hom (A3) the 5 Katun Ahaw (B3) Shield Jaguar (A4) "The Guardian Of" (B4) Ah Ahauual (A5). Then we have U tzakah(a) or "There Was A Change" (B5) of 6 days and 10 years (A6) Iwal Ut "And Then It Happened" (B6) 11 Ahaw (C1) 8 Tzec (D1) Chum wan "He Was Seated" (C2) Ti Ahaw Le "In Reign" (D2) Te Kuyi. Here is the deer horn and inverted vase (C) followed by the Sky God Title (D3). Then we have "The Guardian Of" Ah Uk (C4) Yaxun(i) (D4) Balam (C5) the divine Yaxchilan Lord (D5) the Holy Split-Sky Lord (C6) Bakab (D6).

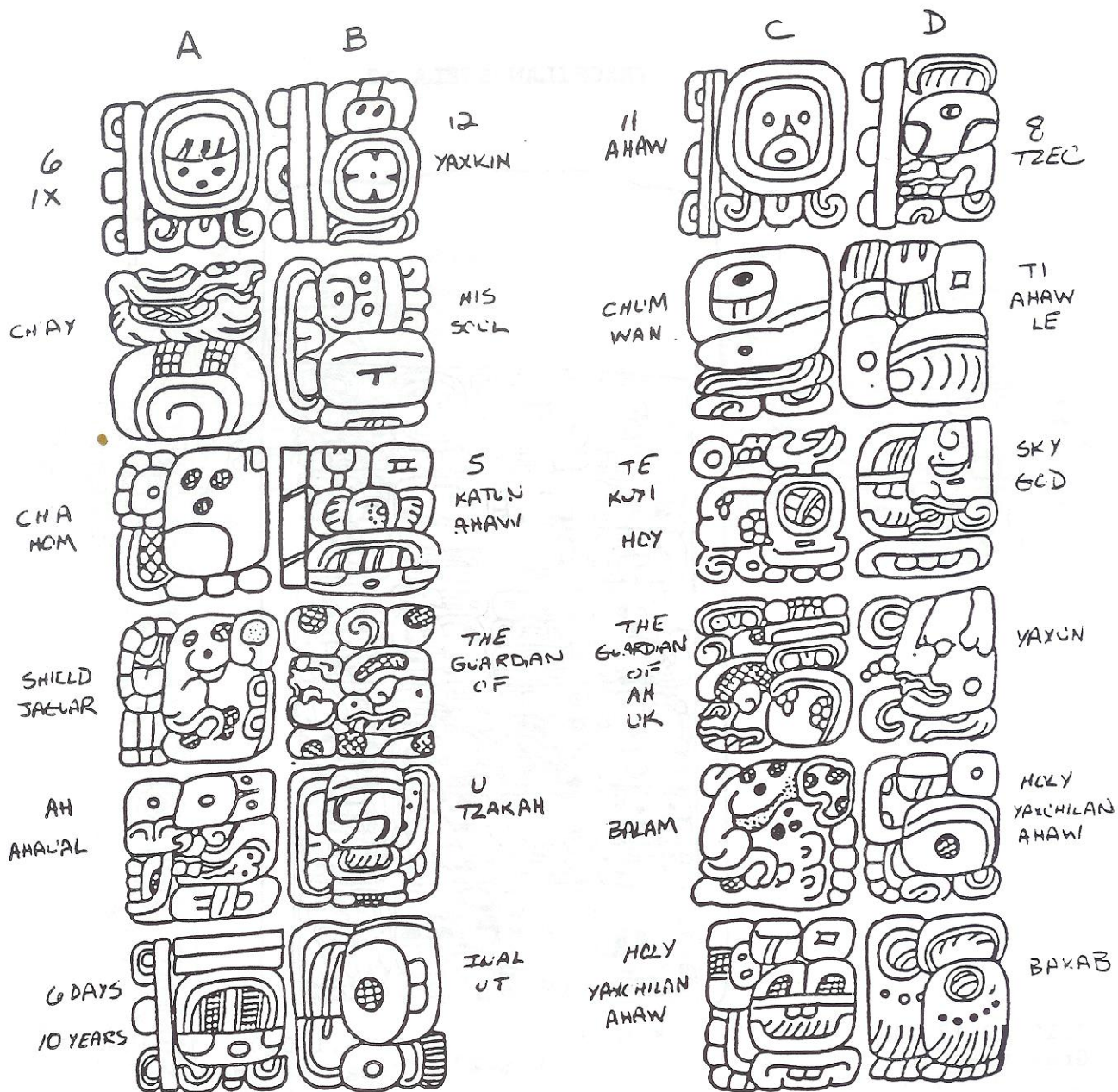
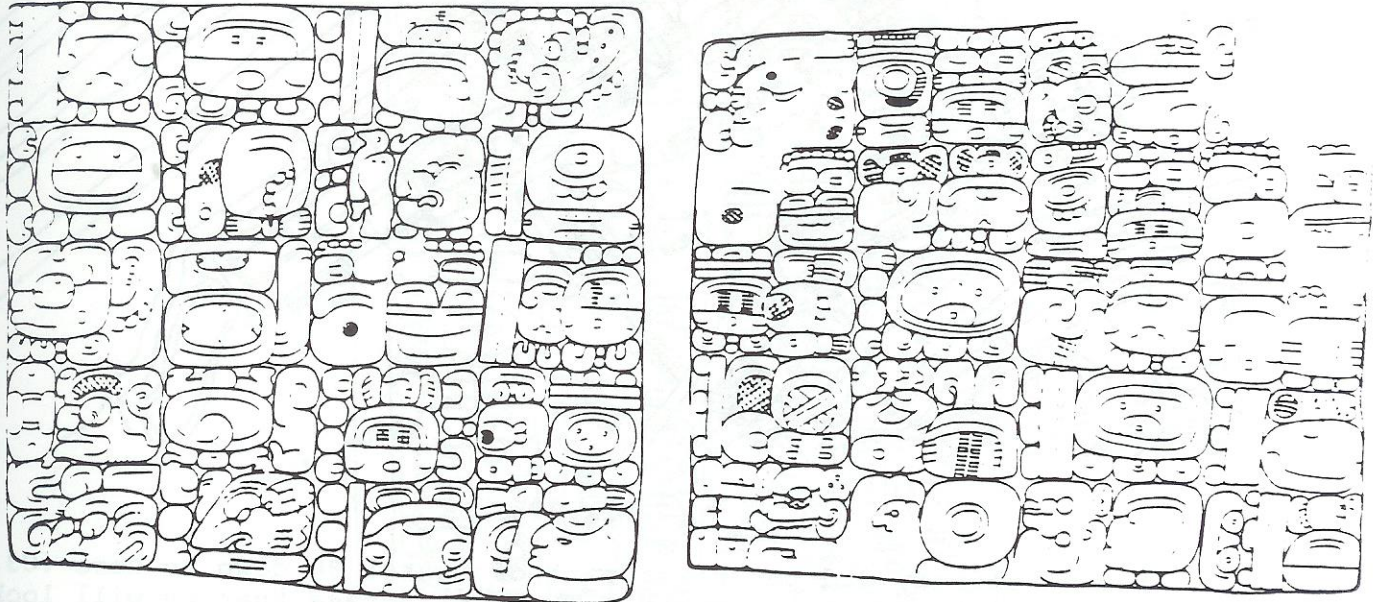


Fig.203

YAXCHILAN LINTEL 30 AND LINTEL 31



9.16.1.0.0. 11 Ahaw 8 Tzec. G9
Gregorian May 3, 752

Fig.204

He refers once more to his seating on Lintel 30 and 31 (Fig.204). The lintels that we are going to do now are located here in Structure 10 (Fig.205) which is right across from Temple 23 and right next to the Flapstaff lintels.

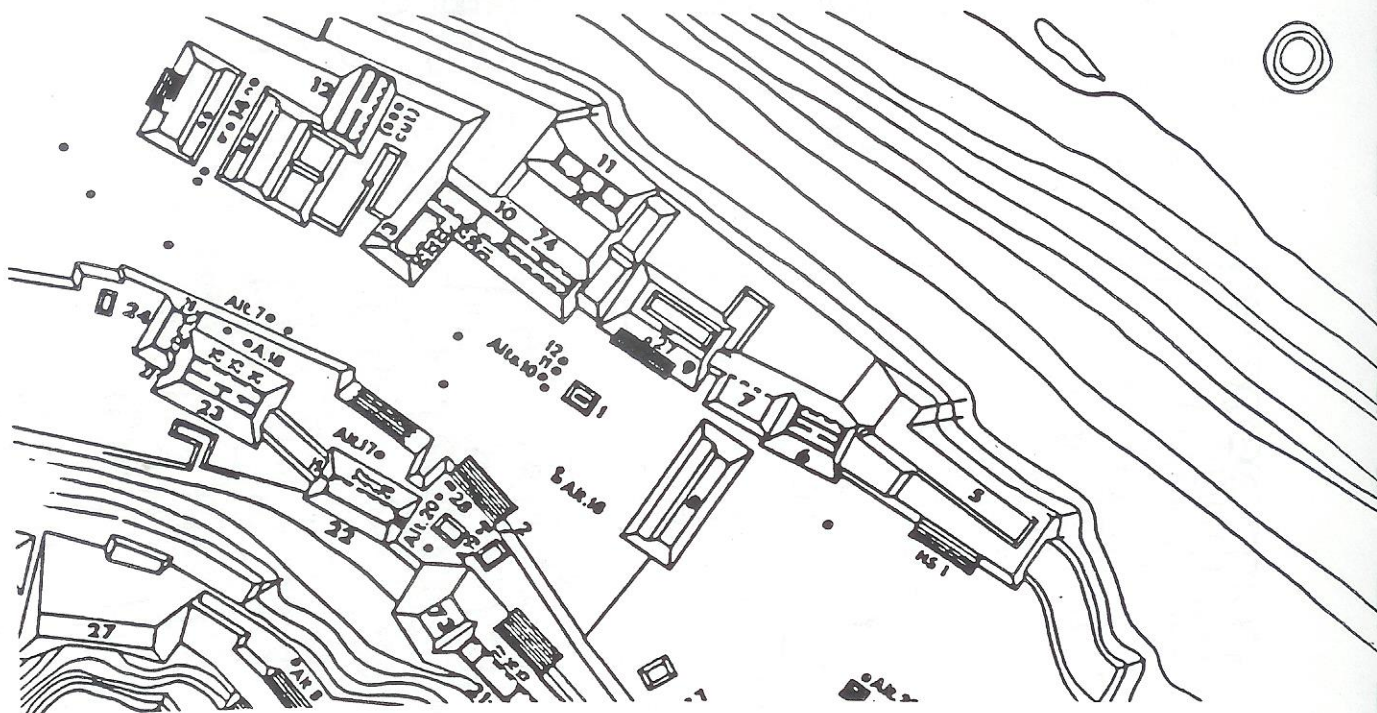


Fig. 205

Now we already did the first part of Lintel 30 down to here (C3, D2) and all of that was his birth. The next phrase that we will look at runs from D3 to D4 of Lintel 30 and up to B1 A2 of Lintel 31. After his birth, it was 10 days, 5 uinals, 3 tuns (D3) and 2 katuns (C4) Ut "It Happened" 11 Ahaw (D4) 8 Tzec (C5) Hok Ah Ti Ahaw Le' (D5) Yaxun Balam (A1) Ah Kal Bak or "He of 20 Captives" the 3 Katun Ahaw (B1) the Holy Yaxchilan Lord, the Holy Split-Sky Lord (A2). So this is the last of the four records of his accession.

At Palenque the accession or the transformation of Chan Bahklum took 10 days. It begins on the inside of the tablet where he accepts the power objects from his father who has been brought back from the Other World and who is standing on the shell that is called Makawil or the divine place that is in the Other World. By the time that you go to the outside panels in this little sanctuary, you have the king fully transformed 10 days later. Apparently, there's much the same thing that is registered here at Yaxchilan. Now he must have been planning for this accession because other than resetting Early Classic lintels here (Structure 5) and redoing the stairs here (Structure 12) he refurbishes a very early building that was right here (Structure 22). He plants a bunch of fragmentary old lintels over the doors and in the center he plants Lintel 21. D

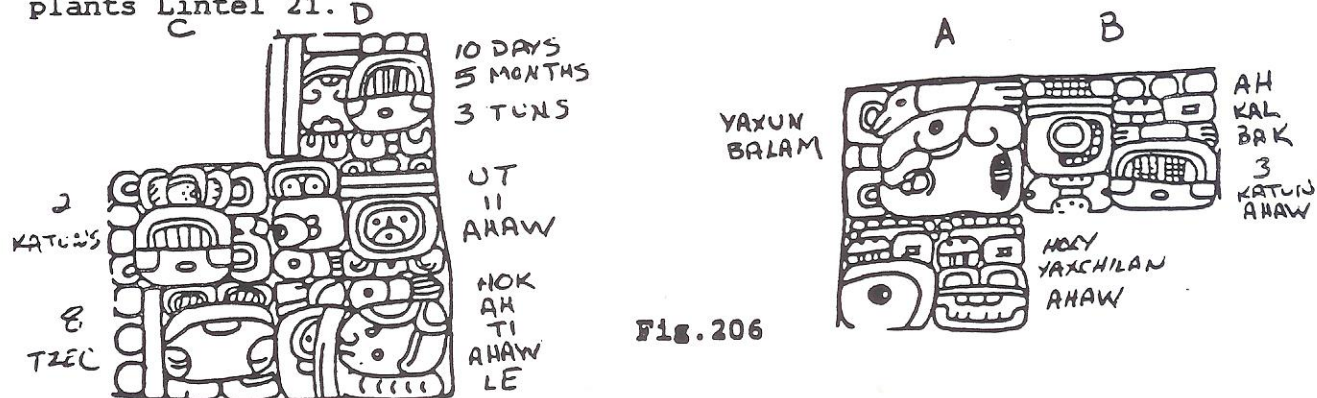


Fig. 206

YAXCHILAN LINTEL 21

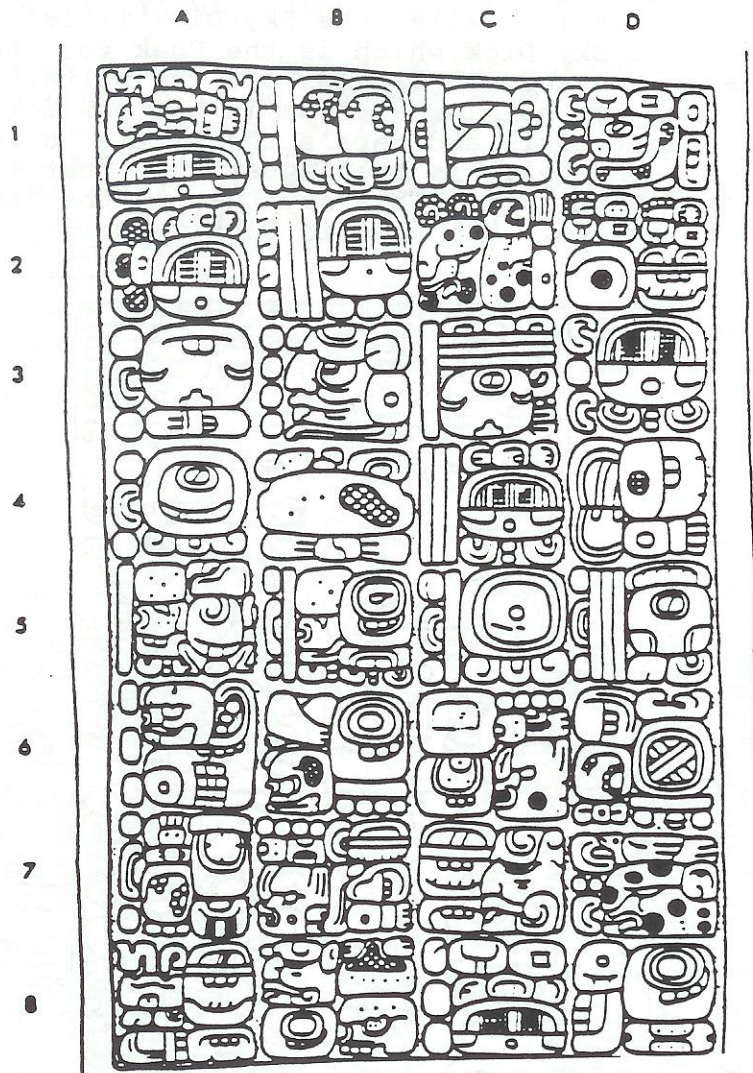
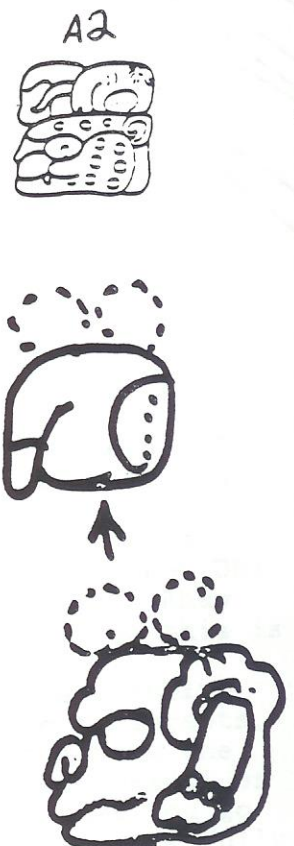
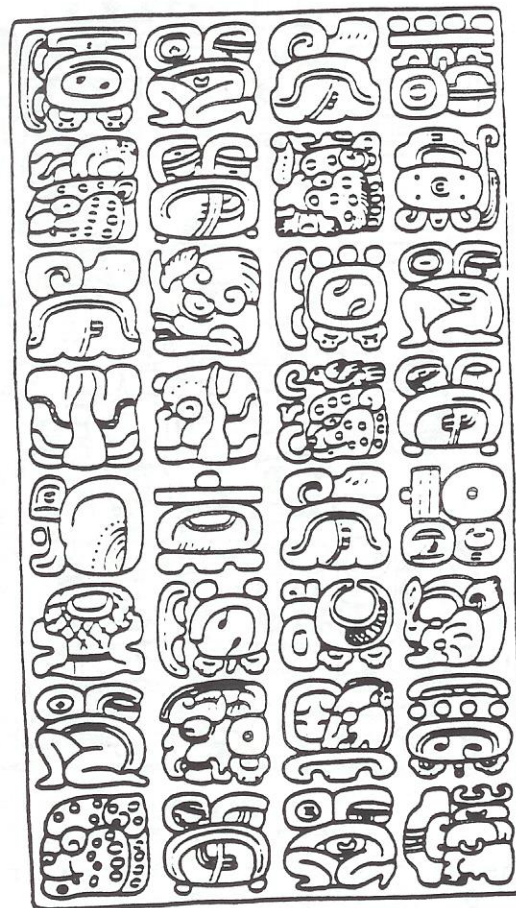


Fig.207 9.0.19.2.4. 2 Kan 2 Yax. G8
Gregorian Oct.16, 454

Lintel 21 begins with an Initial Series Introductory Glyph (A1) followed by 9. (B1), 0. (A2), 19. (B2), 2. (A3), 4. (B3), 2 Kan (A4) G8 Ch'a Hun (B4). This is Glyph Y and 2 (A5). Then we have the age of the moon since it arrived and it's 7 (B5). Then we have 3 lunations had ended (A6). This is the name of the lunation plus Glyph X and 29 (B6). Here is the 2 Yax (A7). The verb is next and it is one of these laks. It is actually the cache plate itself (A7) written as a glyph. This is the actual putting of this cache in the building. The name of the building is right here (B7). Its name was the Chan Xunal followed by yotot or "The House Of". The next glyph is a title that looks almost identical to the phonetic spelling of Butz' Chan's name at Copan (A8). That is followed by Mah K'ina Moon Skull (B8). He is the U Tza'k ah or the "7th Successor" (C1) Yahaw Te (D1). Now the second part of that glyph we are not sure of, but we know that it is associated with Founders and that it may be an altar, like Altar Q at Copan. Then we have his name (C2) and he is a holy lord of the two Yaxchilans (D2).

Well, his name works like this (Fig.208). It contains a yo in front of a dick and balls (A2). Now there is a title which has been read with the penis sign (sometimes with a to over the top of it), a chan sign in front of it (called the Sky-Dick Title) and there is a replacement for the Sky-Dick which is the Chak god whose arm goes up like this. He is the god who dangles off the belts. So in our glyph we have the jaguar arm holding a stone in his paw followed by ti which often goes with that title and here's the little to in front. That part is the penis and below is the jaguar. So that is this name written in a different form. This guy then is the 7th Successor of the Founder of this lineage. His name is Dick Jaguar.



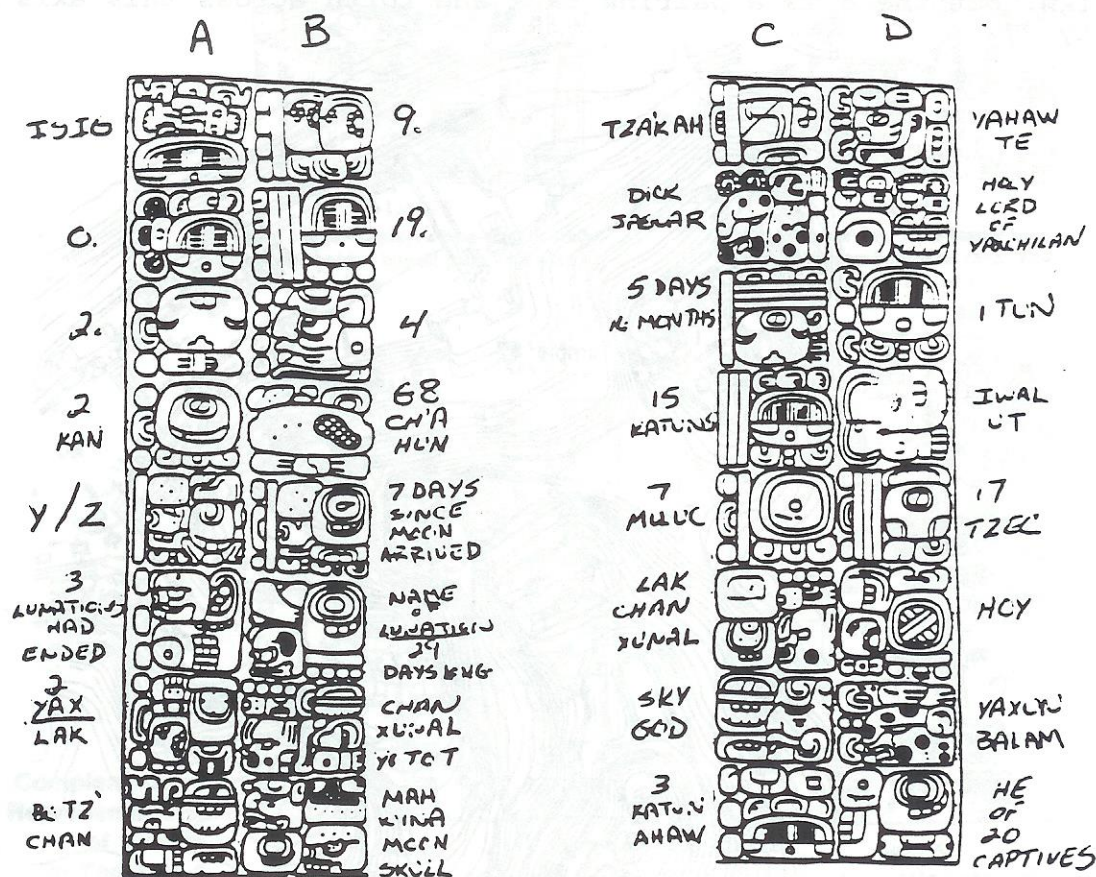
Yaxchilan Lintel 11.

Fig.208

Now let's go to the second part of the text. We get a Distance Number of 5 days, 16 uinals, (C3), 1 tun (D3) and 15 katuns (C4) Iwal Ut "And Then It Happened" (D4) 7 Muluc (C5) 17 Tzec (D5). Now the drawing is bad here (C6), but if you go to the original photograph of this by Maler, it's perfectly clear that this is the lak again. It has a la under it which treats it as a positional verb. The cache was

planted and here is the same name again, Chan Xunal (C6) followed by the deer horn and the inverted vase (D6). Here too is the Sky God Title (C7) followed by Yaxun Balam (D7) the 3 Katun Ahaw (C8) "He of 20 Captives" (D8).

If you add that Distance Number to the Initial Series date, you will get 9.16.1.0.9 which is only 9 days after his accession. He does this House Dedication 9 days after he accedes. Now this building (Structure 22) was most likely built by the 7th Successor. It had a name and if Mary Miller is right, Piedras Negras came, conquered one of these Early Classic rulers and trashed Yaxchilan. What does he do? He does the same thing that Hasaw Chan does at Tikal. He goes around and picks up the poor violated lintels that were trashed by his enemies and he puts them back in this building. Then he rededicates it bringing it back to life giving it the same name and telling everybody that he is reproducing the acts of the 7th Successor. That is the thing that he does on the 9th day.



Yaxchilan Lintel 21

THE LINTELS OF TEMPLE 1 AND TEMPLE 42

Now the next major project of his reign he records in two buildings that replicate the same actions and frames them on different sides of the site, Temple 1 and Temple 42 (Fig.210). Now here is Temple 23 and Temple 33. Here is the building that he just dedicated (Structure 22). Here is where he has pictured his own bloodletting (Structure 21) and here is the building that really goes over to his wife and her brother (Structure 20). His Flapstuffs are there and here is the 6 Step Place that he dedicated earlier (Structure 5). Here is where his father's great buildings are and his accession monuments are (Structures 40 and 41). This group (Temple 42) is directly associated with the group that has Structure 44, which is another great monument of his father. This group (Temple 1) really doesn't have any great associations that I know earlier than his reign, but there is a pairing back and forth across this axis in the city.



Fig.210

Now someone during the Symposium suggested that this pairing is addressing the different lineages. Let's look at who the players are (Fig.211).

**The
Complementary
Representations
of Events
in Temples 1
(left) and 42 (right)**

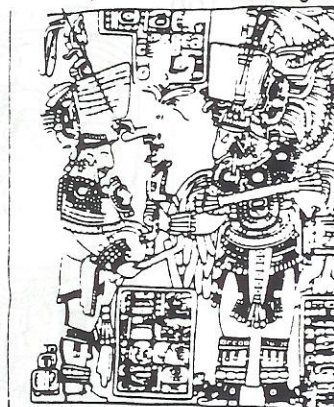
Bird-Jaguar Lady 6-Sky-Abau



Lintel 5

Bird-Jaguar displays a bird-scepter while his wife holds a bundle forty days after he acceded as king

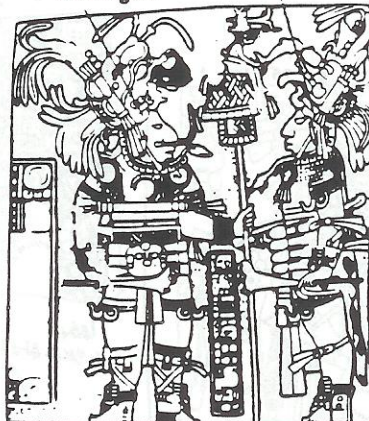
the cahal, Kan-Toc Bird-Jaguar



Lintel 42

On the same day, Bird-Jaguar holds a God K scepter before his cahal, Kan-Toc, who is armed for battle

Bird-Jaguar the cahal, Kan-Toc



Lintel 6

Bird-Jaguar displays the basket-staff with his cahal, Kan-Toc

Lady Balam



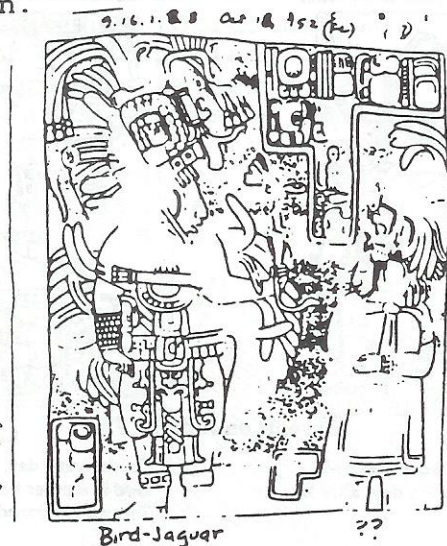
Lintel 43

Bird-Jaguar displays the basket-staff with his wife, Lady Balam of Ix Witz

Fig.211

Now in each one of the events that we are going to go over, we're going to have two representations. These are the two events that happen on June 12, 752 A.D.. He shows himself with one of his wives (Lintel 5). Here he shows himself with one of his sahal (Lintel 42). In the same building he shows himself with the sahal (Lintel 6) and he shows himself in Lintel 43 with a different wife, but this is the same event (Fig. 211 and Fig. 212).

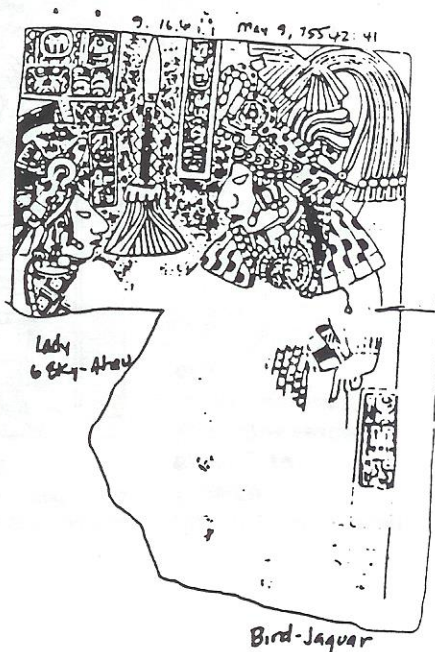
He also shows himself capturing with his Na Sahal here (Lintel 8). He shows himself (Lintel 42) with the woman from Lintel 5 preparing for battle. So you have both women in the two different buildings and you have the same Sahal. This event (Lintel 7) which he does with another of his wives two days after this event (Lintel 6) has only one representation.



c) the bundle Lintel 7



d) the capture Lintels 8 and 41



Temple I and Temple 42

Fig. 212

So he is taking this opportunity to explain what he does with the sahal and his wives. I think it is because they each bring different alliances with him.

YAXCHILAN LINTEL 42

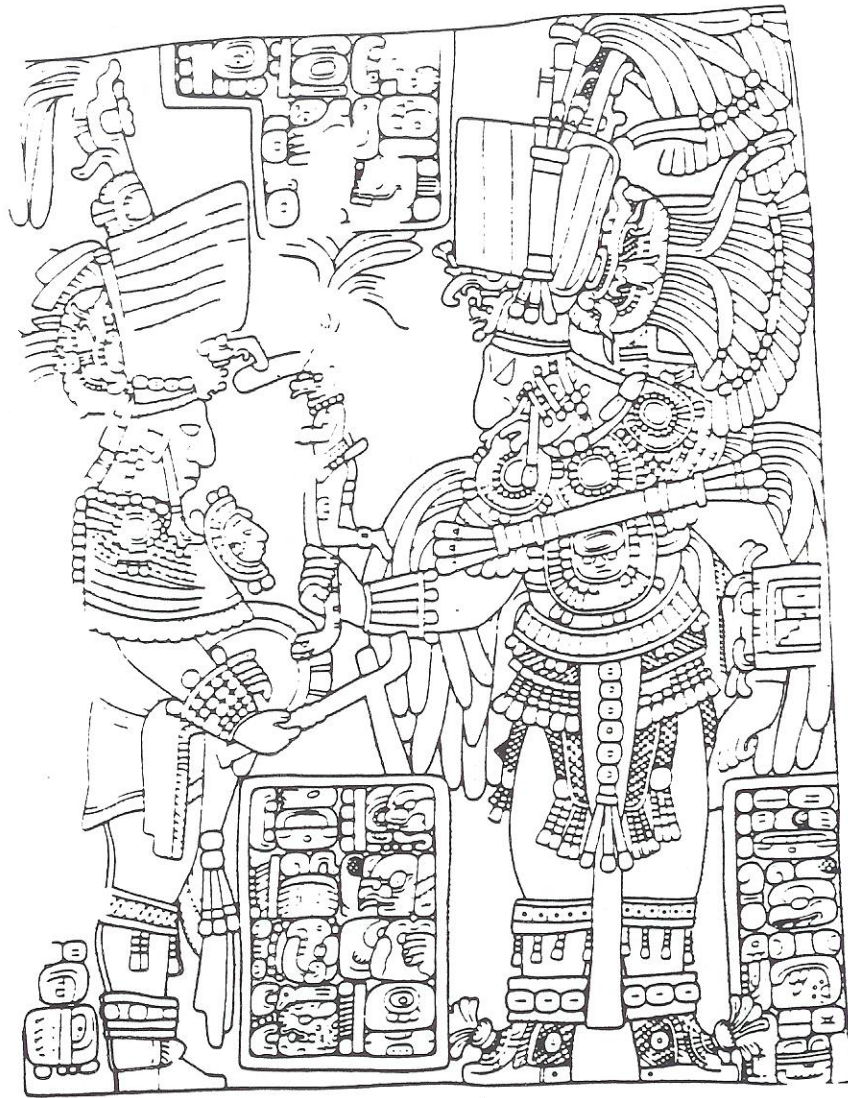


Fig.213 9.16.1.2.0. 12 Ahaw 8 Yaxkin. G4
Gregorian Jun.12, 752

In this scene, Bird Jaguar is holding K'awil facing his principal Sahal, whose name is Kan Tok'. His sahal also has an axe and they are preparing for bloddletting.

The date is 12 Ahaw (A1) 8 Yaxkin (B1) and continues with U Bah or "He Goes Doing" (C1) "The Display" (B2) Ak'ot "He Dances" (C2) ti "with" K'an Tok(B3) followed by the name of this particular dance (C3).

The next phrase begins with U and what looks like a cut shell perforator (D1) followed by what is normally a tun glyph. Here is Bolon K'awil (it must be some kind of k'awil) (E1). Then you have Ah Butz'(D2) O Chak (E2). Now here is the exact parallel again. Here's the U Ch'ul Hu (D3) Lu or "His Holy Perforator" and here's the tsak (E3). So this is exactly parallel to what we saw on Lintel 25. So they are referring to the Holy Perforator.

Now David Stuart is the person who first noticed this (Fig.214).



Yaxchilan Bone X

Fig.214

Here we have 9 ka la and here is the exact suffix that we have here in D1. So this perforator may be this actual object named in the text. Why is this O Chak? Well look at the Chak here on the perforator text. More than that we have the face of Chak on the top of the perforator. This bird on top with the little feather coming out of it is the Head Variant of O.

Now David asked how could this refer directly to this bone awl? Well, the tomb of Na K'abal Xok according to the inscription was not closed until four years after this day. That means that these bones were still physically available.

Looking back at our text, the person who does this action was Yaxun Balam (D4) "He of 20 Captives" (E4) the 3 Katun Lord (F1) "The Guardian Of" (F2) Ah Uk (F3) the Holy Split-Sky Lord (F4).

Now when you go to the other side of the text, even though there is not much left, you can just make out the *te* from the *ho te ahaw* title (G2). This would have been "The Guardian Of" (G1) and here's the *sahal* (G3). He is K'an Tok the first *sahal* or the "Fearing One" of Bird

Jaguar.

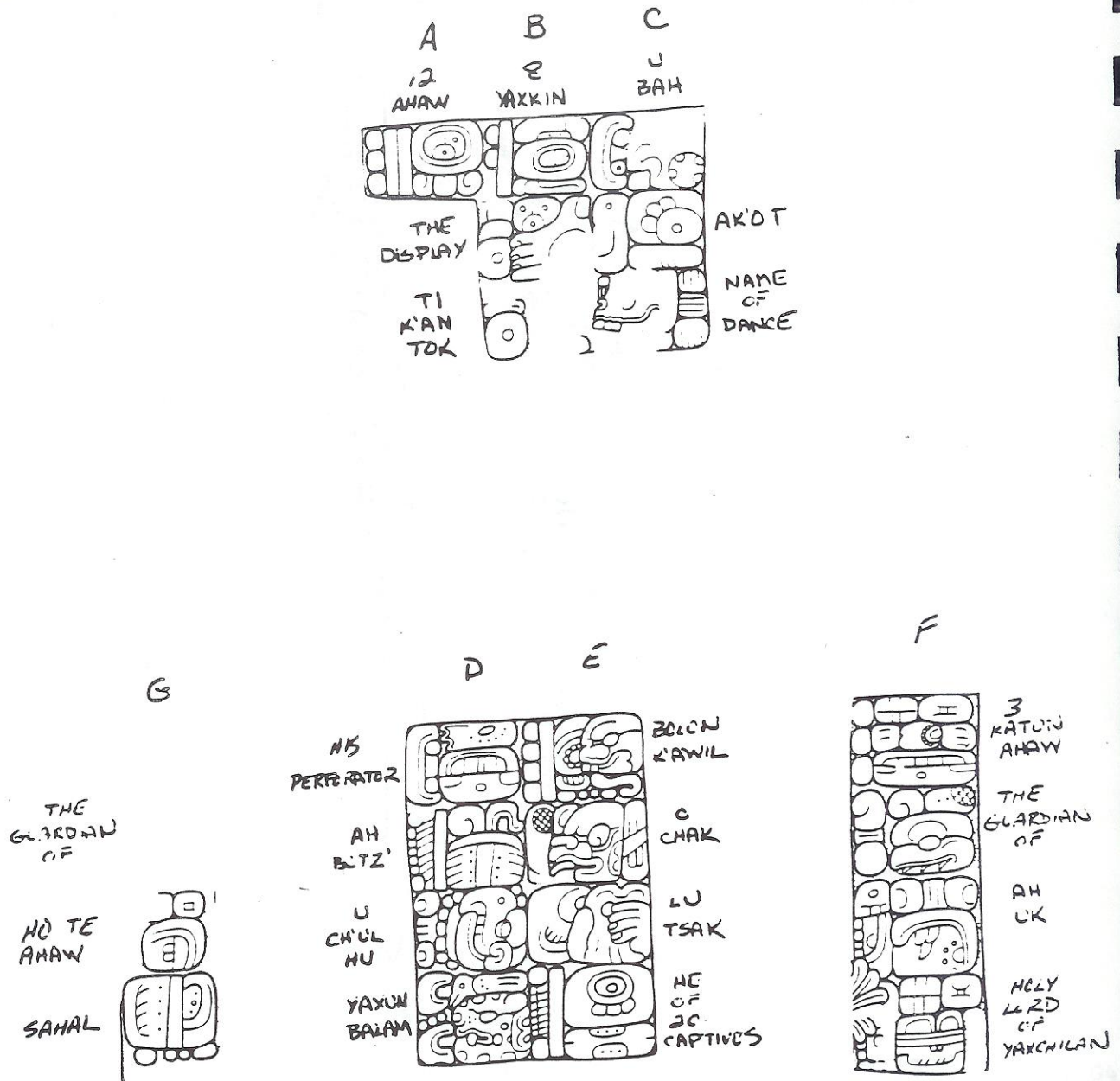
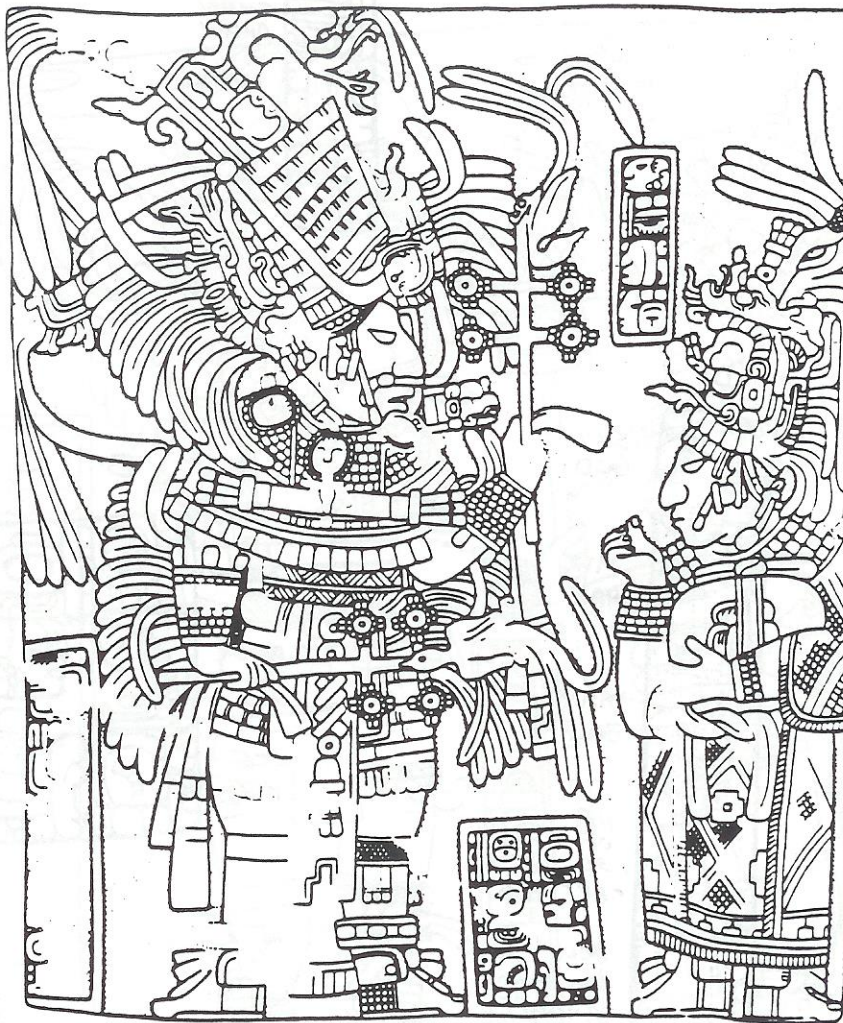


Fig. 215

YAXCHILAN LINTEL 5



9.16.1.2.0. 12 Ahaw 8 Yaxkin. G4
Fig.216 Gregorian Jun.12, 752

Bird Jaguar also does this with one of his ladies, but it's a different dance. The lady's name is here and it is Na (A1) 6 Chan Ahaw (A2). She is from Motul de San Jose (A3,A4). There she is in the scene holding the bundle.

The date is 12 Ahaw (B1) 8 Yaxkin (C1) followed by Ah Ko Ta (B2). We don't know what object he is dancing with, but it is made up of the stuff that is the Main Sign of the Copan Emblem Glyph. It actually has this bat with a kowak in it. What is eroded is a pi sign and that appears to be the name of this bird scepter (C2). Next we have Te Kuyi (B3) and the deer horn plus the inverted vase (C3) the Sky God Title (D1) Mix(1) Nal (D2) Yaxun Balam (D3) "He of 20 Captives" (D4) the Holy

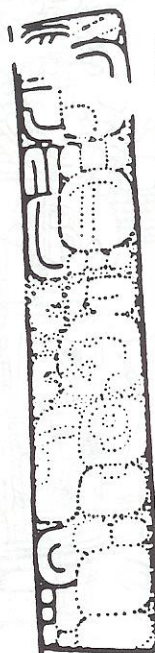
Yaxchilan Ahaw (D5).

A



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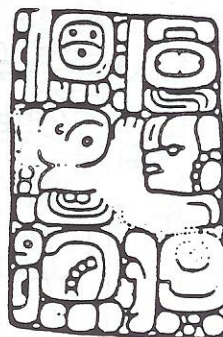
B

C

12
AHAW

AK'OT

TE
KUYI



8
YAXKIN

NAME
OF
SCEPTER

HOY

Fig. 217

YAXCHILAN LINTEL 6



9.16.1.8.6. 8 Cimi 14 Mac. G4
Fig.218 Gregorian Oct.16, 752

Now we will start out with this name phrase first, so that you can see who is standing with Bird Jaguar. This fellow over here is holding a large club with a jaguar paw on the end of it in one hold and he has some sort of paper in the other (right figure). He also has a fish and a water lily in his helmet. His text reads U Bah "He Goes Doing" (A1) Ti Ak'ot "Dancing" (A2) Ti Chak Kot (A3), so I think the name of the banner is Chak Kot which may mean "Red Dwarf". Here is "The Guardian Of" (A4) Ko te Ahaw or "Eagle Lord" (A5) K'an Tok' (A6) Ba Sahal (A7). He is the first sahal to the king.

Now let's look at Bird Jaguar's text. It begins with the day 8 Cimi (B1) 14 Mac (B2) Ak'ot (B3) Ta Ha Ti plus the bat with the pi (this can be reconstructed from Lintel 5) (B4) "He of 20 Captives" (B5)

3 Katun Ahaw (B6) Yaxun Balam (B7).

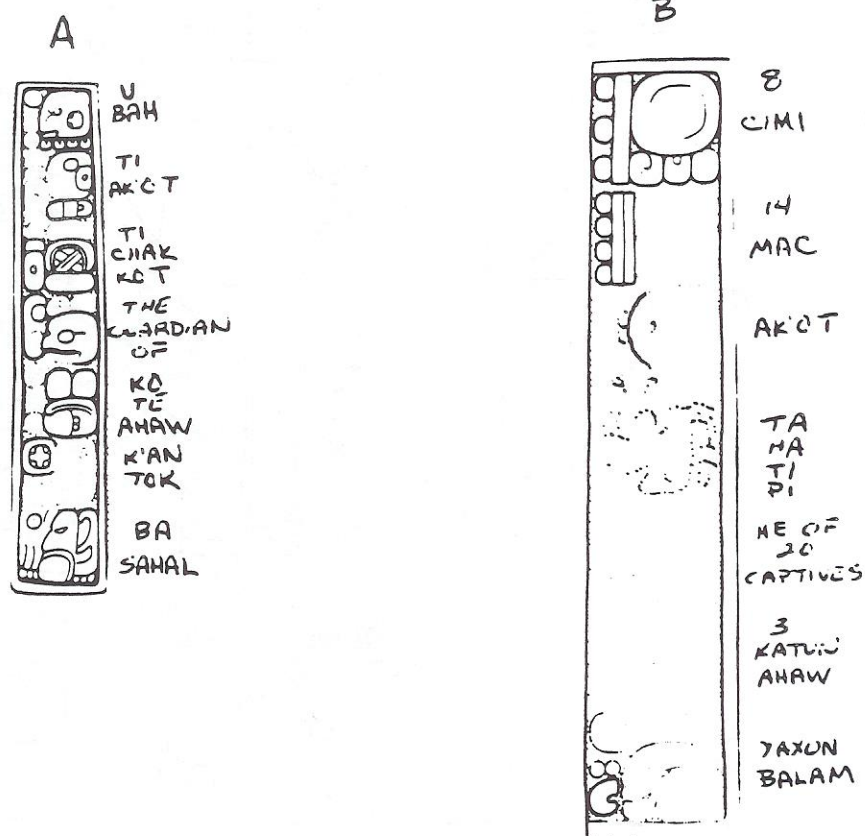


Fig. 219

YAXCHILAN LINTEL 43



9.16.1.8.6. 8 Cimi 14 Mac. G⁴
Fig.220 Gregorian Oct.16, 752

Now here is Bird Jaguar's wife and she has a bowl in her hands with rope in it. She probably either just bloodlet or is about to bloodlet. He stands there with a huge headdress on and also a large pectoral. He is holding the same basket staff.

The text begins with the date 8 Cimi (A1) 14 Mac (B1) followed by Ti Chak Ot and before it probably was the Ak'ot (A2). Then we have Yaxun Balam (B2) "The Guardian Of" (A3) Ah Uk (B3) "He of 20 Captives" (C1) the Holy Yaxchilan Ahaw (C2).

The lady's name begins here with a glyph containing a jaguar. This is probably the Tikal Emblem Glyph Main Sign. That's probably the tu (D1). She is Lady of Ix (D2) Witz' Ahaw (D3) Lady Bakab (D4). She is the one who pulled the rope through her tongue when Chel-Te was

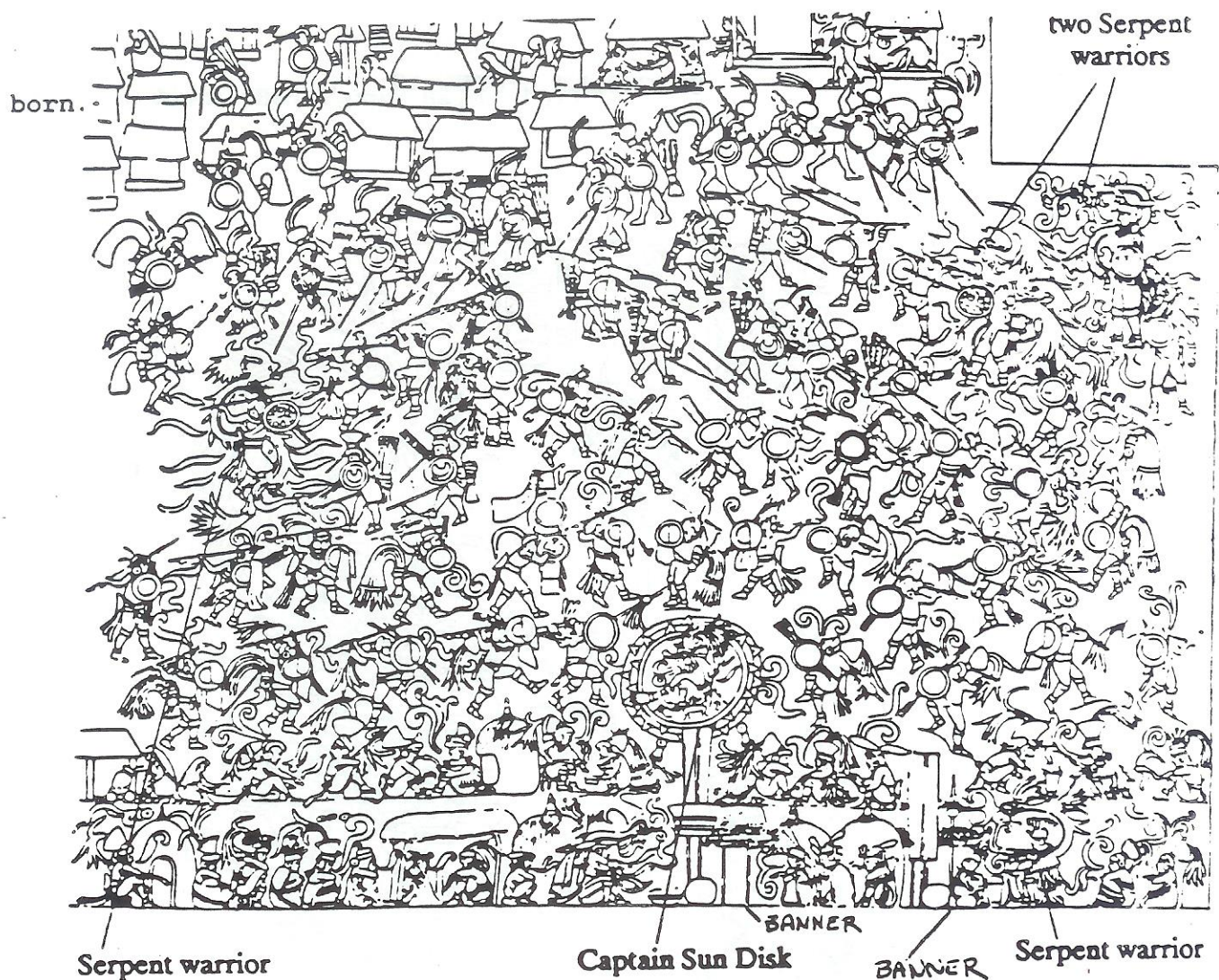


Fig. 221

Now let's take a look at this thing (Fig. 221). This is from the upper Temple of the Warriors at Chichen Itza. There have been a lot of explanations for what these particular paintings are. This building is defined by the iconography on the outside of it as a Tok' Pakal Waxaklahun U Bah. It has the arrows and the shield across the very top which make it a Tok' Pakal and the feathered serpents that are coming up as the great doors are the door serpents. They are the Waxaklahun U Bahs. On the inside are these incredible murals that I think are the history of the founding of Chichen by the Itza. I think that these are the actual conquests that brought the Itza into the center of Chichen and established this state. This fellow right here is the Chichen version of a Tok' Pakal (center of figure). It is a great shield and inside is a man who holds atlatis and darts. That's the Tok' Pakal. These fellows that go around with feathered serpents are the war serpents or the Waxaklahun U Bahs. Now along the bottom here, right below the Tok' Pakal are a whole series of banners. Look at the tall banners with stuff down the sides. These are the Hasaw Chans. Here's a funny little banner with a stick and a spear out of the top. That's the banner that we see on an Early Classic pot from Tikal that came from Teotihuacan. Now on our lintel (Lintel 43) we have a basket banner with a little god sitting on top of it. So in the mural are all

of the battle banners lined up and controlled by the lords of the Itza as conqueror of the Yucatan, who established a state. They are dancing with these banners. If you read works about contemporary Chamula and their great banners that they carry at the carnival or if you talk about the banners that were used in the Tzotzil rites, those things are alive. They have ch'ujul. They have souls. They accumulate power. They are carried in boxes and protected. They are living beings that by their usage can accumulate so much power that they are more powerful than the human beings that manipulate them. They are in fact the god head. So when Bird Jaguar dances with the Hasaw Chan and his father, they are dancing with inanimate objects. They are dancing with god. When he dances with his wives or dances with the Sahal with these war banners he is dancing with instruments that can call god up from the Other World. That's why they tell you, when these things happen, they are in magic places because this is not ordinary human space. They go through the porthole into the Other World and they stand at that 9 Shell-In-Hand Place. That is what this is all about. That's why showing a sahal or a wife manipulating these banners is a play of enormous proportions. These banners symbolize living gods.

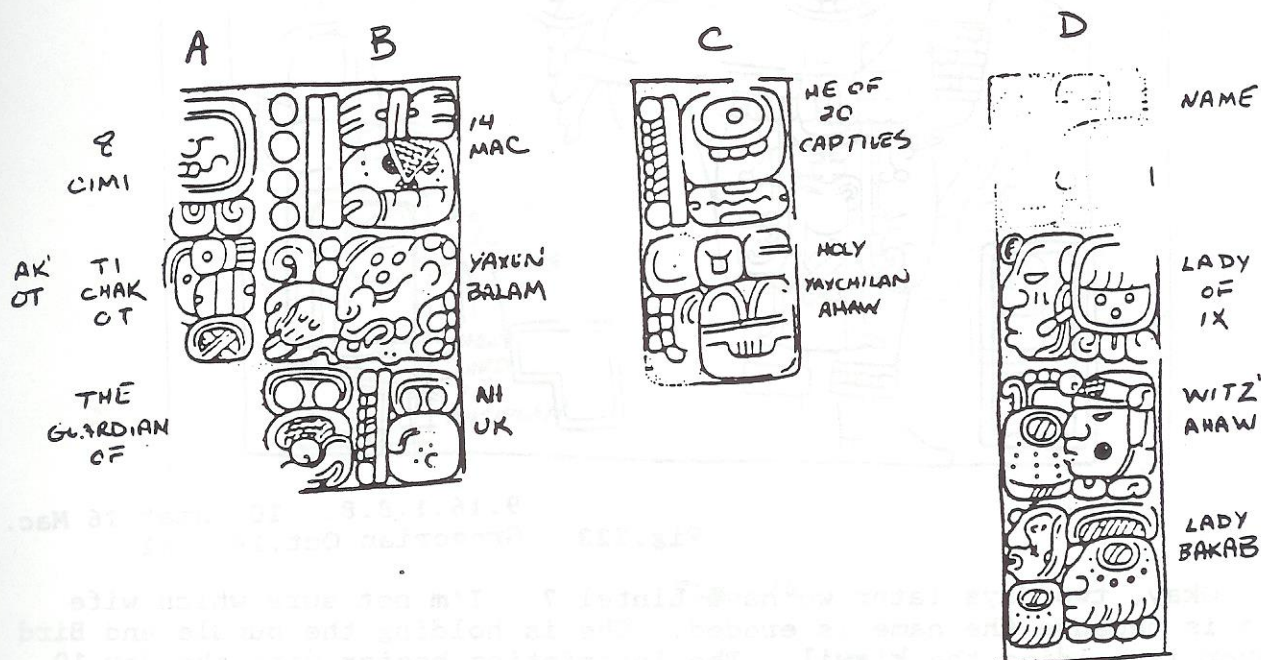


Fig.222

YAXCHILAN LINTEL 7

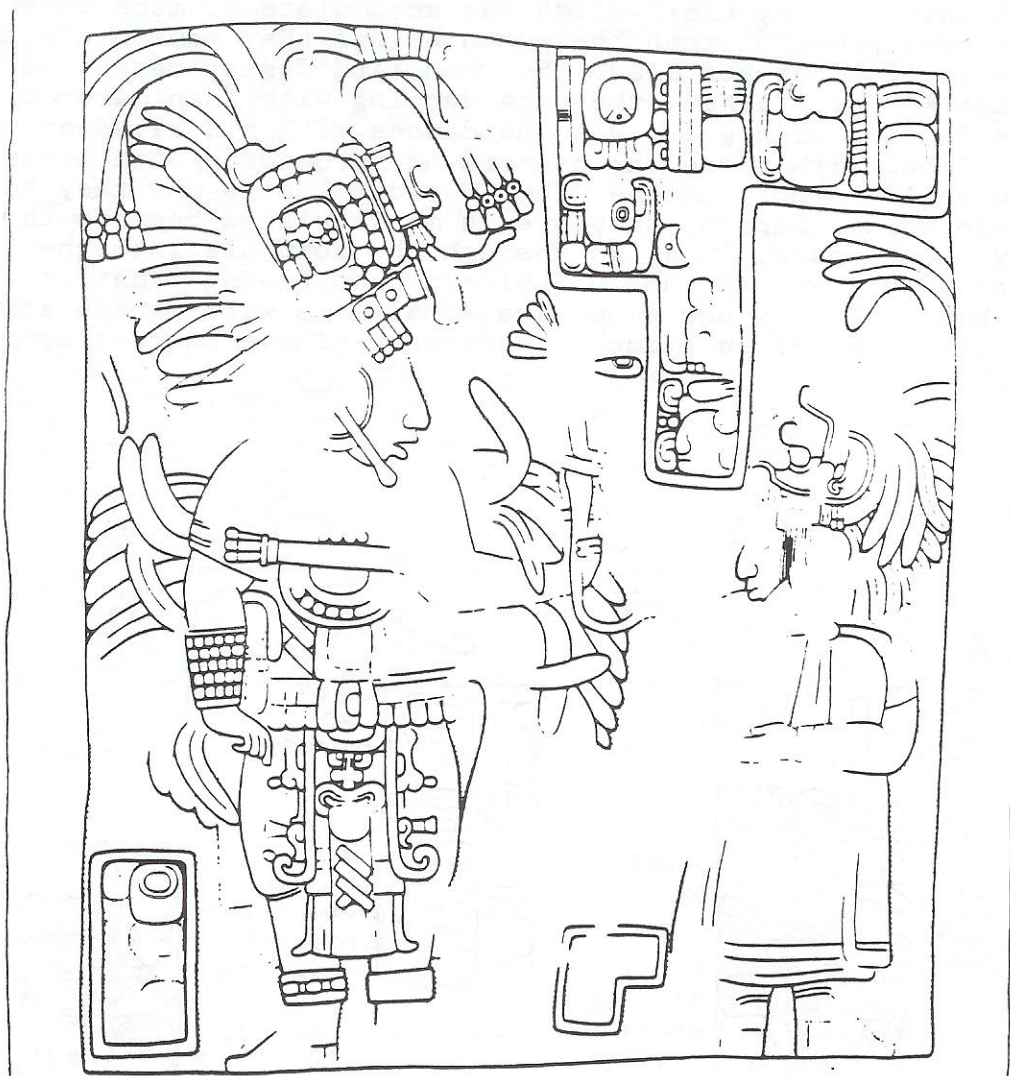


Fig.223 9.16.1.8.8. 10 Lamat 16 Mac. G6
Gregorian Oct.18, 752

Okay, two days later we have Lintel 7. I'm not sure which wife this is because the name is eroded. She is holding the bundle and Bird Jaguar is holding the k'awil. The inscription begins with the day 10 Lamat (A1) 16 Mac (B1) Ah Ko Ta "He Danced" (A2) Te and this has to be the hand holding the ahaw (B2). Here's Mix(i) Nal (B3) Yaxun Balam (B4) "The Guardian Of" (C1) Ah Uk (D1) "He of 20 Captives" (E1) the Holy Lord of Yaxchilan (E2).

So that happened two days later and I presume that this bloodletting accompanied this also.

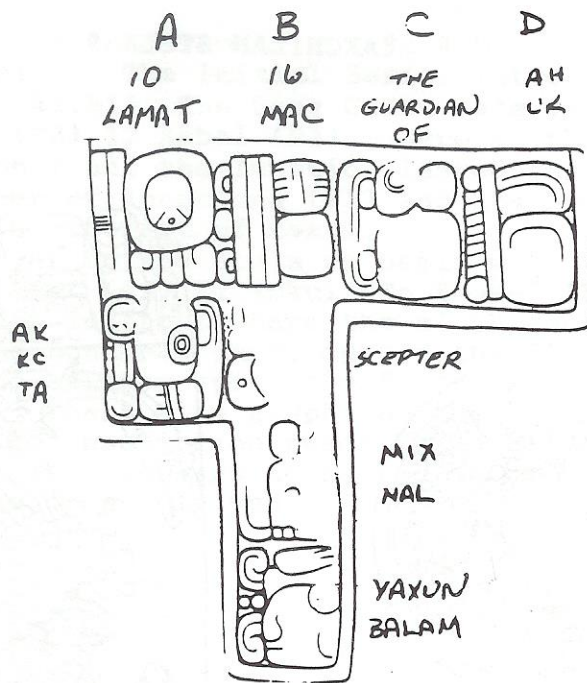


Fig. 224

YAXCHILAN STELA 9



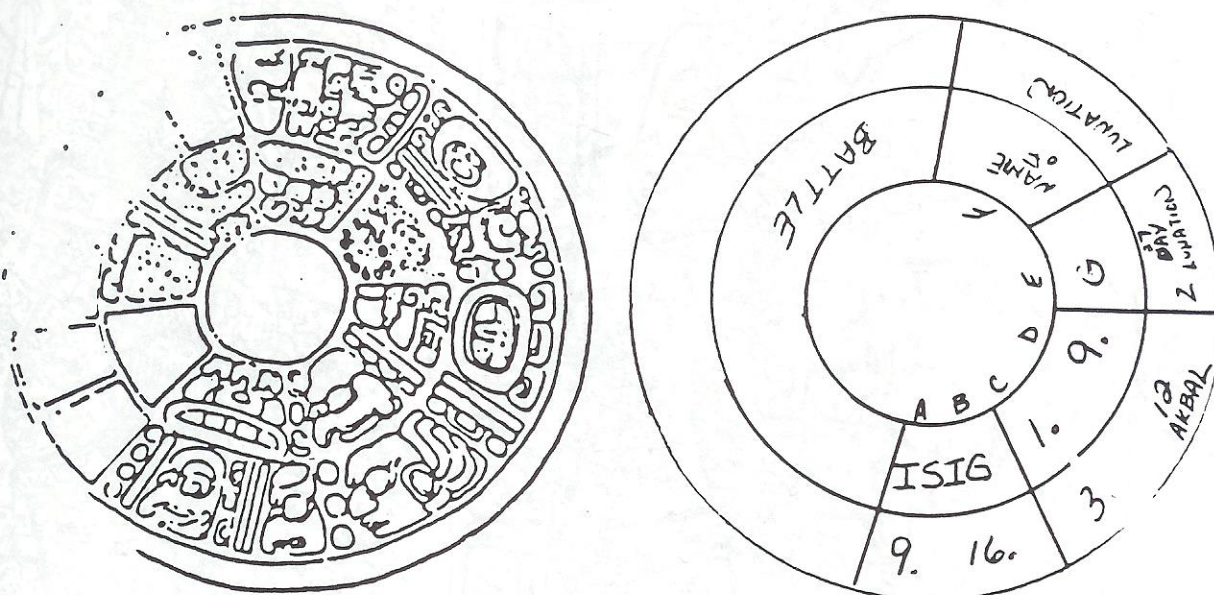
16.1.9.3. 12 Akbal 11 Kankin. G3
Gregorian Nov.2, 752



Fig.225

Now this took place on November 2, 752 A.D.. (Fig.225) which is 15 days later than Lintel 7. The Initial Series Introductory Glyph is on the altar right here (A1,B1). The Long Count date is 9. (A2), 16. (B2), 1. (C1), 9. (D1), 3. (C2) 12 Akbal (D2). Here is the Lord of the Night (E1) followed by Glyph Z and the lunation lasted for 27 days (E2). Next we have the number of lunations (F1) and its name (F2). Next we have battle in here (G1-to rest of text).

Now when we go over to the stela we begin with 12 Ik (A1) the Seating of Mac (B1) Ak'ot (A2) Ti Yukul "To Shake" (B2). Look what is shaking. This is a flap in front where the cloth goes through. On the Houston pot and in the Bonampak dance murals, the flap is grated through a badly hurt penis and as they spin, the flaps extend out and become saturated with blood. These tiny glyphs on the cloth are the same as B2,C1. The rest of the inscription reads Yaxun Balam (C2) the Holy Yaxchilan Ahaw (D1). This appears to be the Ch'ok glyph here (C1) and it may go with the "Shake" glyph.



Yaxchilan Altar 3

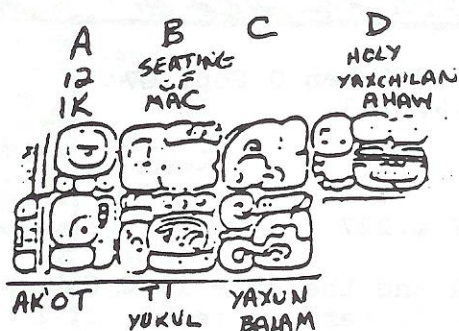
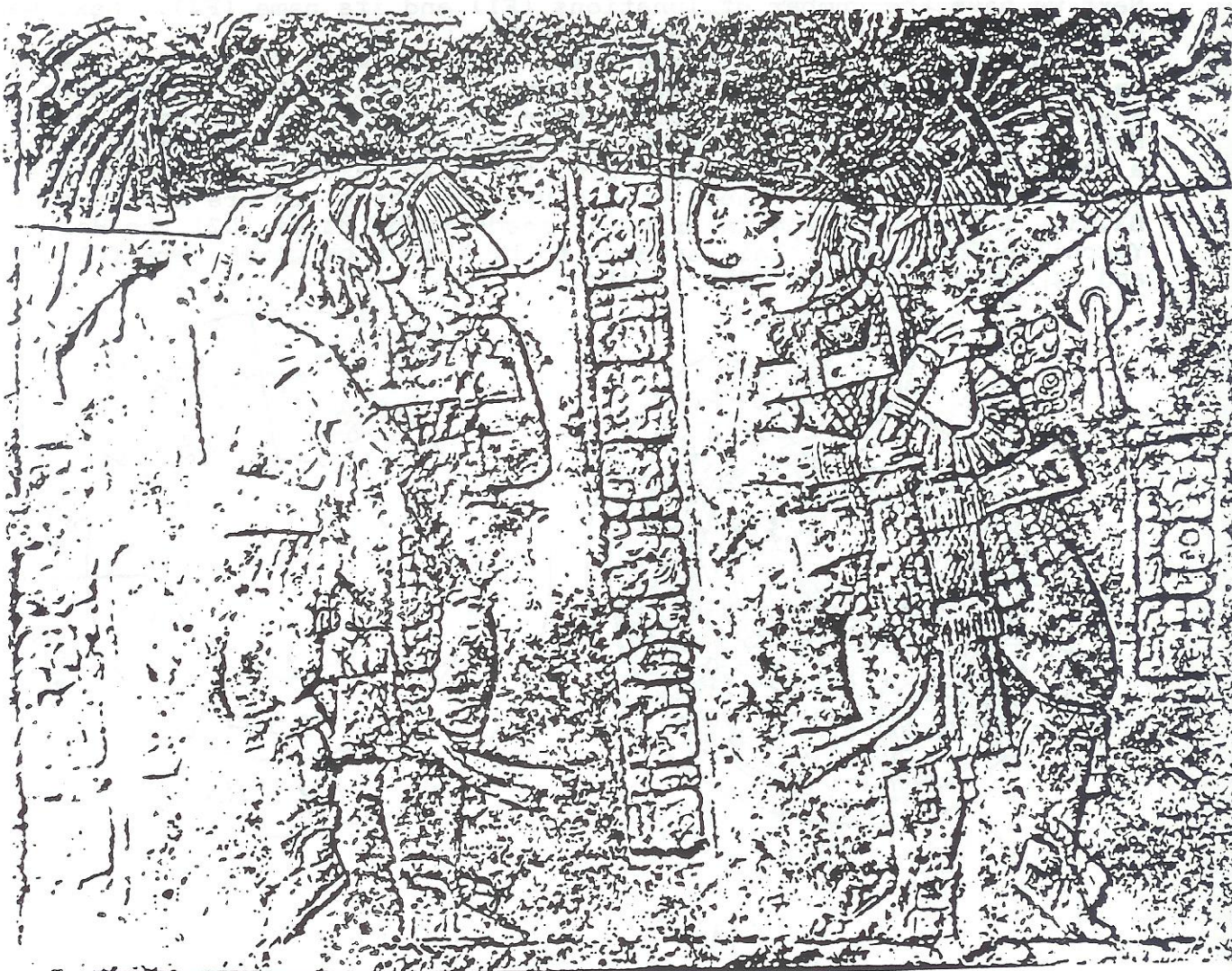


Fig.226



9.16.1.13.17. 2 Caban 0 Pop. G7
Gregorian Feb.4, 753

Fig.227

Now this is again from Site R and the date is 2 Caban (A1) 0 Pop (A2) Ak'ot (A3). Then this is really hard to read. It has a mo and an o on the bottom and looks like what might be a sak right here (A4). this may be the name of these rattles that they are dancing with. Then you have Yax something ko (A5). Then the next glyph has to be the sahal's name and it reads sa la something (A6). He is the U Sahal of (A7) the 3 Katun Ahaw (A8) "The Guardian Of" (A9) Ah Uk (A10) Yaxun Balam (B1) "He of 20 Captives" (B2) the Holy Yaxchilan Ahaw (B3).

Now when you go over to here I believe it starts out with U Bah (C1) followed by his name again (C3) Ch'ok (C4) Sahal (C5). He is an "Unripe" Sahal and he is not yet a lineage head. I'll bet that the figure on the right is Bird Jaguar and on the left is the sahal.

The two glyphs to the right of Bird Jaguar are the Carving Glyph (D1) followed by Chak Hal Te (D2). I looked up Chak Hal Te and found that it is a word for "Scrapper" or "Finisher" in Yucatec, so I think it's the name of the guy who finished the monument.

So apparently within a year of his accession he is going out to Site R and he's dancing this dance with these rattles.

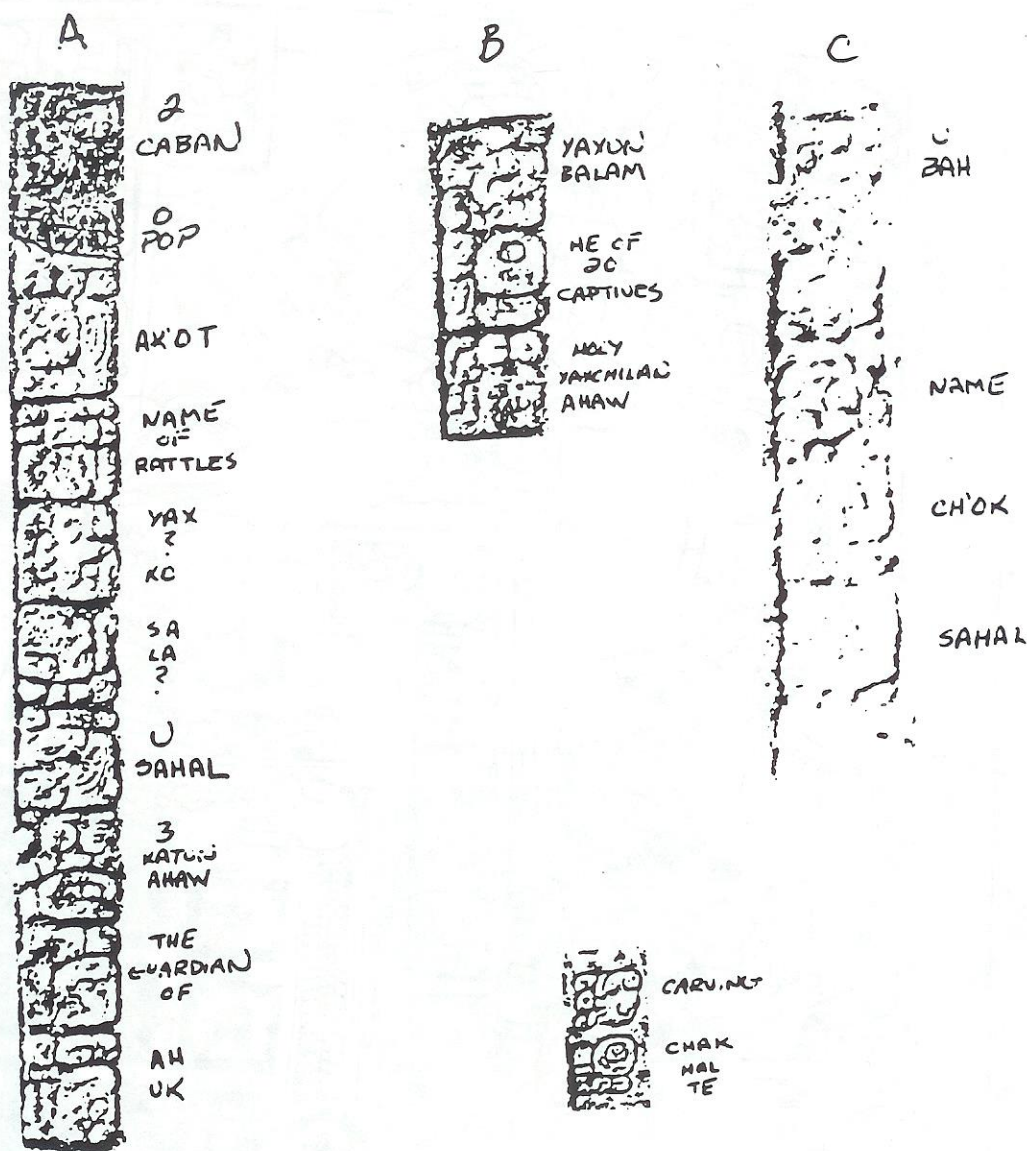
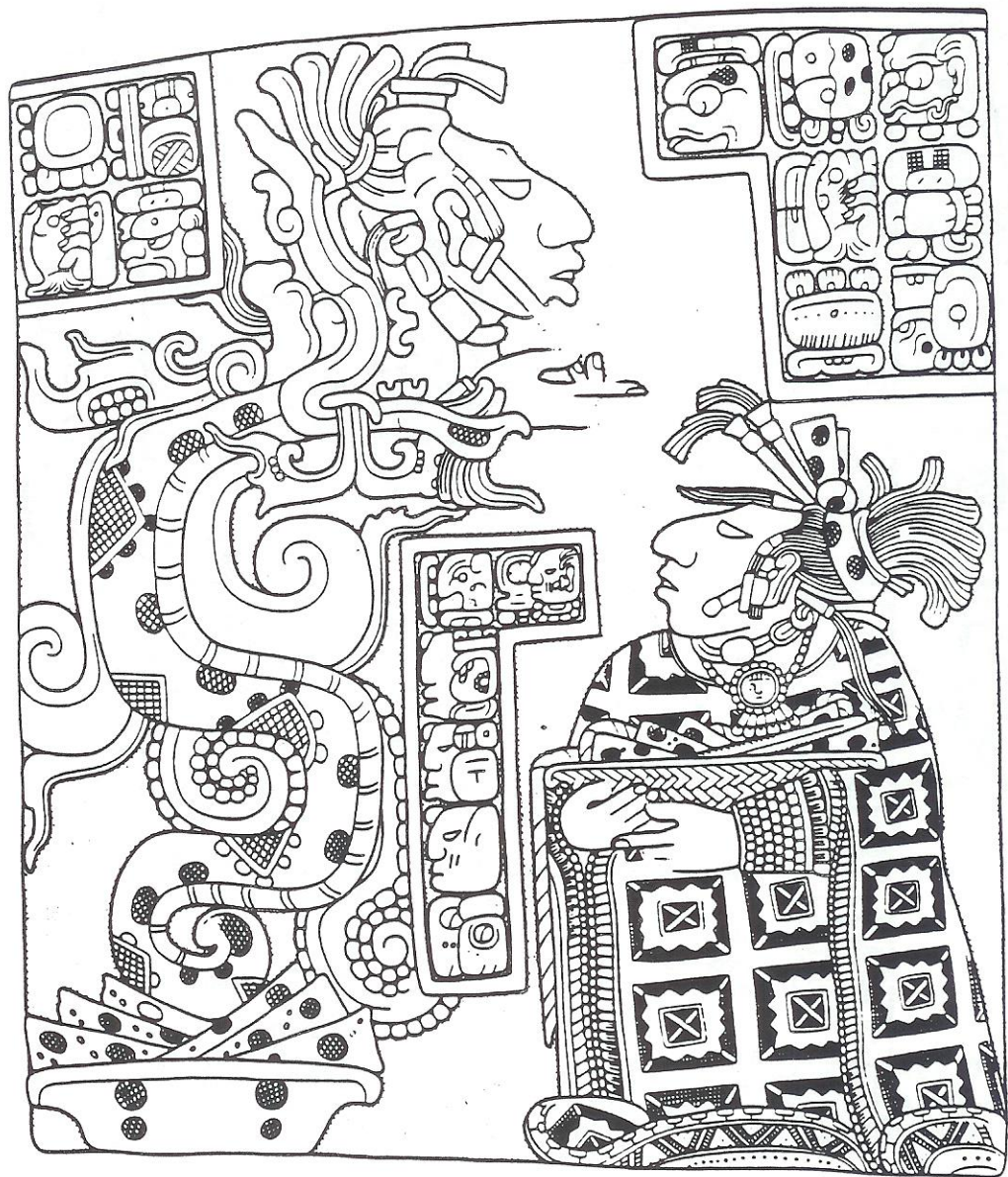


Fig.228

YAXCHILAN LINTEL 15



9.16.3.16.19. 4 Cauac 12 Zip. G6
 Fig.229 Gregorian Mar.28, 755

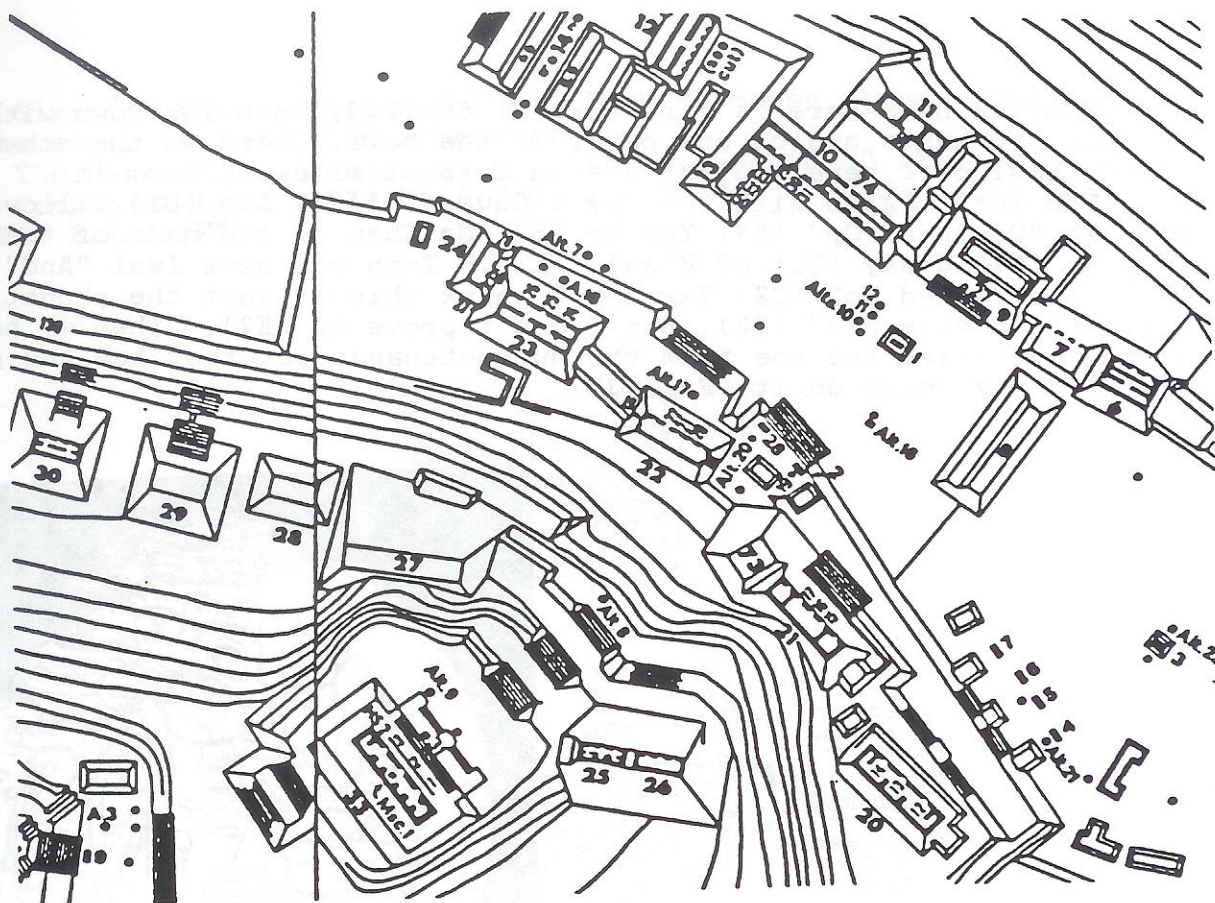


Fig. 230

Now we are back to Structure 21 again and remember this is the capture of the *sahal* (Lintel 16) 8 days before the birth of the heir. This is his Ix Witz lady's bloodletting (Lintel 17) to celebrate the birth of that heir. Finally, we are going to get Lady 6 Tun from Motul de San Jose (Lintel 15) speaking or calling forth a Vision Serpent. I take it that this was the bloodletting for this building's dedication (Fig. 231).



b. Lintel 16

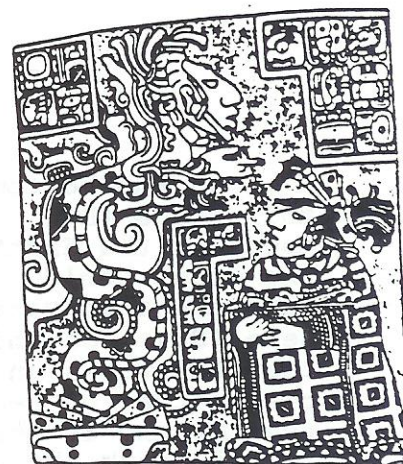
Lady Balam of Ix Witz Bird-Jaguar



Bloodletting celebrating the birth of Chel-Te on Feb. 18, 752

c. Lintel 17

Fig. 231



Vision rite by Lady 6-Tun on Mar. 28, 755

d. Lintel 15

What we have here is a picture of the lady kneeling down with a bowl in her hands and bloody paper in the bowl. Here is the other bloody bowl over here and the Vision Serpent rises up from it.

The text begins with the day 4 Cauac (A1) 12 Zip (B1) followed by Tsak Ah "Conjured Up" (A2) Yax Lo (B2) Na Chan or the name of the serpent (C1) U Way (D1) of K'awil (E1). Then you have Iwal "And" Tsak "She Called Up" (D2) Yax and I think this is just the phonetic spelling of this head (B2), but I can't prove it (E2). Then we have a glyph that resembles one from the Huehuetenango pot that has the great bloodletting scene on it (Fig.232).



Fig.232

On the bottom of the pot is this shape. Now that shape is half of this shape (D3). That shape from Olmec times on was the shape of the mouth of the Earth Monster. It is the porthole or door opening into the Other World. In the middle of that porthole is written on the Huehuetenango vase this Head Variant form. This is the same glyph here (D3). So this glyph is the name of that porthole. Now we're sure that the top sign reads He. The bottom sign reads na and in some places that na reads nal. Nikolai has suggested that the Main Sign may read me and it reads Hem Na. Hem is the word for "Battle".

I think the next glyph is a locative of some sort. Here is earth and this is the impinged bone (E3). I think what's going on here is that she is calling out this serpent, which is the way of K'awil and then she conjured up the serpent from Hem Nal in the ear-h sense. So it tells you what serpent she conjured up and it tells you where she conjured it from. The second part of this glyph (E3) appears to be the

Main Sign for the Yaxchilan Emblem Glyph so maybe it was conjured up in in the earth at Yaxchilan somewhere.

The next phrase begins with a "It Was Recorded" (F1) Hoy Na Ch'ul "The Companion Lady" (G1) Na 6 Tun (F2) Na Motul de San Jose Ahaw (F3) Na (F4) Bakab (F5).

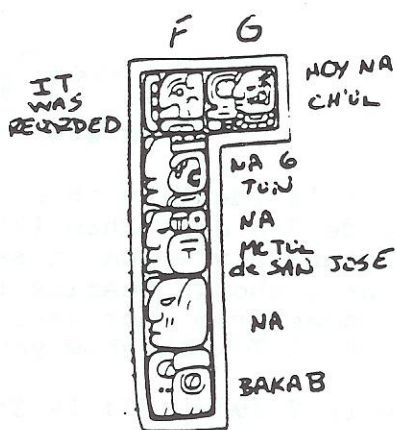
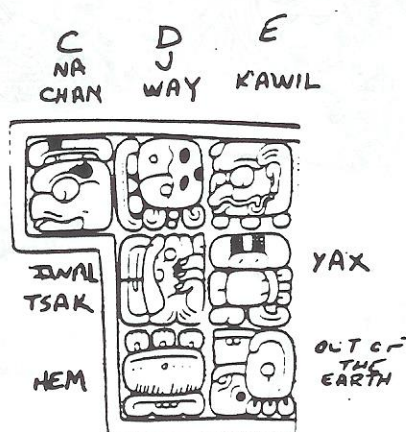
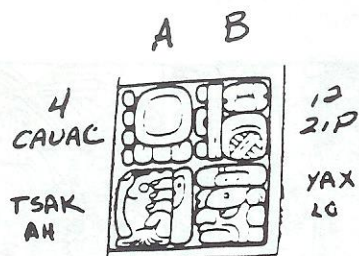
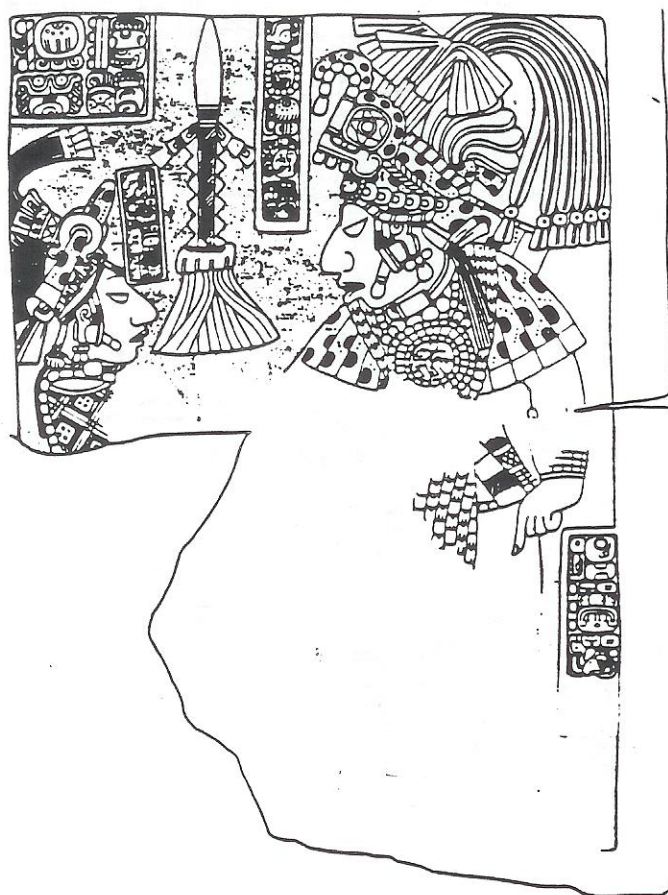


Fig. 233

YAXCHILAN LINTEL 41



9.16.4.1.1. 7 Imix 14 Tzec. G3
Fig.234 Gregorian May 9, 755

Now first of all let's identify this lady. Her name is Na 6 (A1) Sky Ahaw (A2) Na Motul de San Jose Ahaw (A3) Na Bakab (A4). There she is in the scene. Unfortunately we can't see what she is doing.

Bird Jaguar sits here though wearing the Tlaloc War God. This is a bloody costume that comes from captives, so I suspect that this scene is after the capture, which I will show you in a minute. He wears cotton armour.

The text begins with 7 Imix (B1) 14 Tzec (C1) the Star Shell Event (B2) Sa Hu Ka Yi and I'm not sure what that means (C2). It may be the location of where this war event happened. Then you get Chukah "Was Seized" (D1) Jeweled Skull (D2) U Bak "The Captive Of" (D3) Yaxun Balam (D4) "The Guardian Of " (D5) "He of 20 Captives" (E1) the 3 Katun Ahaw (E2) the Holy Lord (E3).

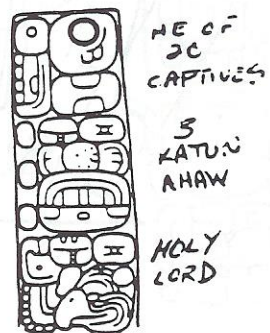
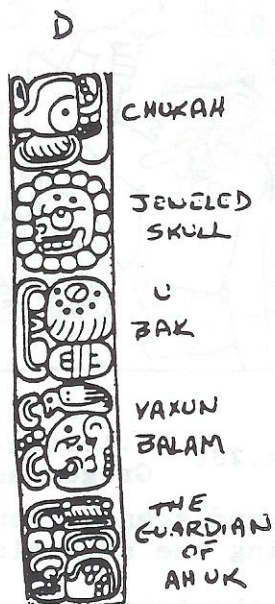
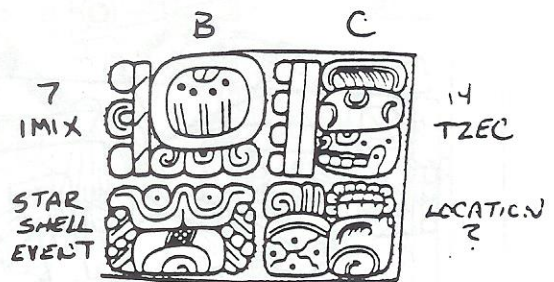
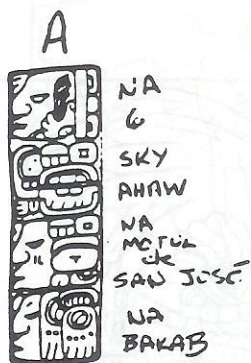


Fig.235

YAXCHILAN LINTEL 8



Fig.236 9.16.4.1.1. 7 Imix 14 Tzec. G3
Gregorian May 9, 755

This monument is the same date and scene. You see the result. Now notice that Bird Jaguar is wearing the same bloody costume and headdress.

We will start in the middle of the text and we get "The Guardian Of" (A1) Ko Te Ahaw or "Eagle Lord" (B1) K'an Tok (C1) followed by something (C2) Sahal (C3). He is the principal subordinate and here is the Ko Te Ahaw right here on the leg of the captive.

Then on this side of the monument we have the day 7 Imix (D1) 14 Tzec (D2) Chukah "He Was Seized" (D3) Jeweled Skull (D4) "He Was the Captive Of" (E1) Yaxun Balam (E2) the Holy Yaxchilan Ahaw (E3). There's the captive's name, Jeweled Skull, there on the thigh of this captive.

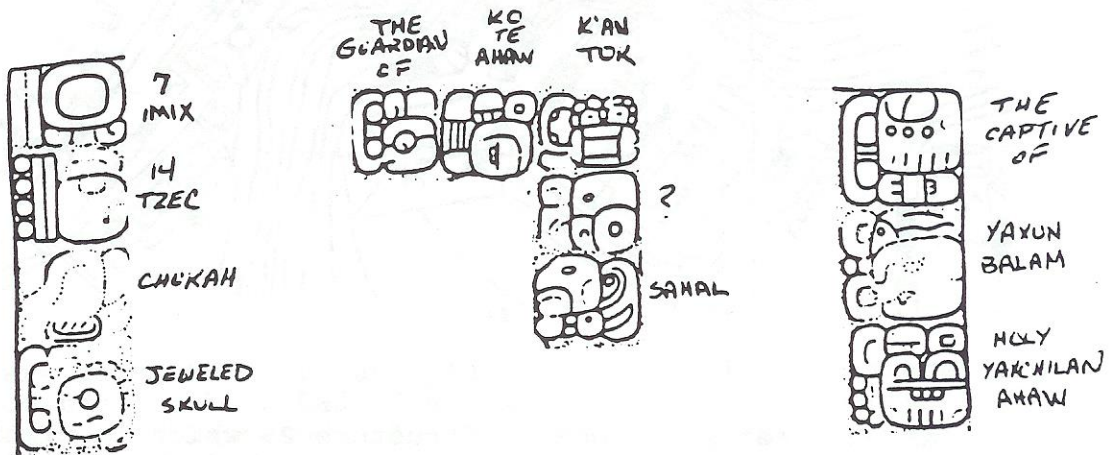


Fig.237

BREAK
3:40 To 4:00 P.M.

YAXCHILAN STRUCTURE 24

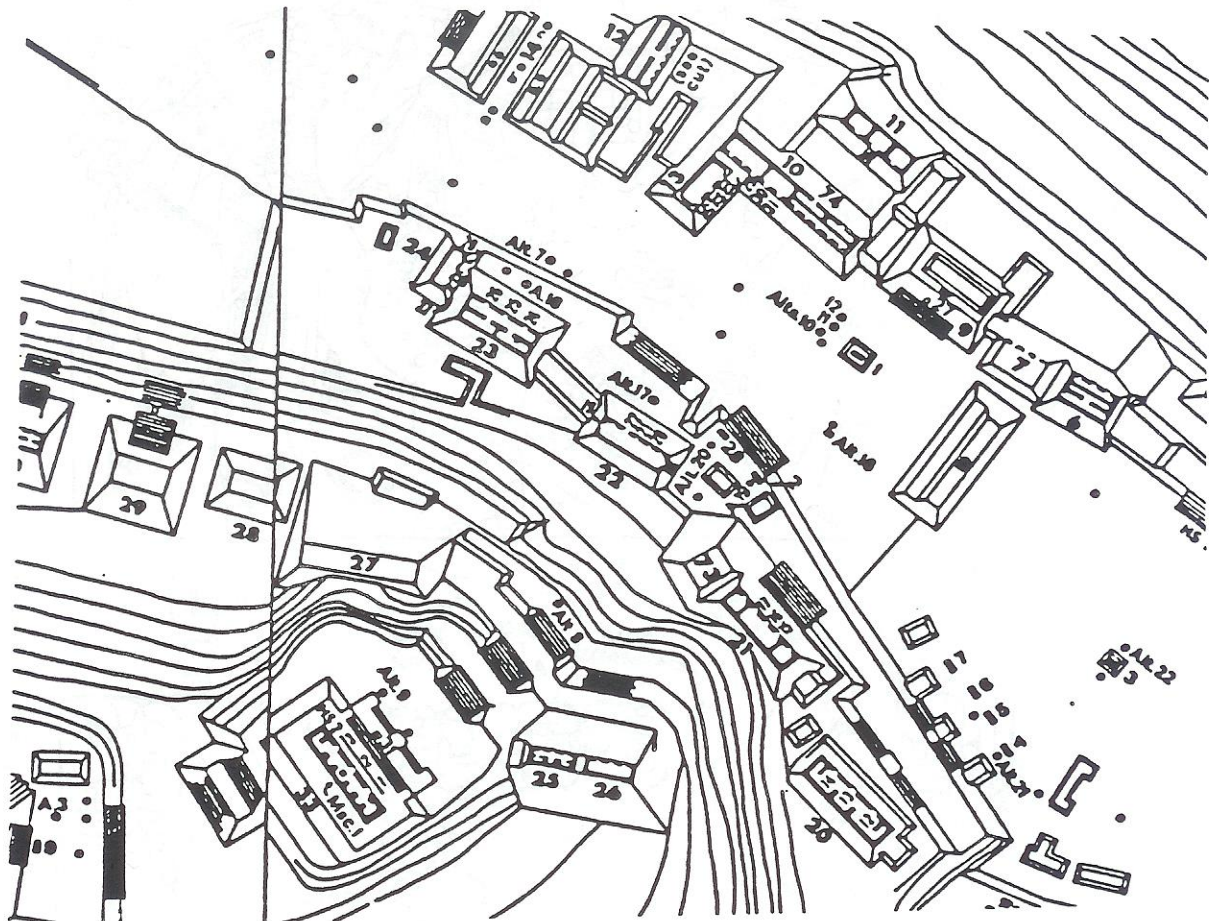


Fig.238

We are now going to look at Structure 24 which is right next to Structure 23. Remember, that the other events in this building have been the deaths of Lady Pakal, Shield Jaguar, Na K'abal Kok and Lady Evening Star. Finally what we are going to have here is the burial rituals for putting her in her tomb.

Now one of the interesting things that we're beginning to find out here is that burial rituals are very complex and more often recorded than we thought. There also seems to be a lot of cases where we have reburial. The bones from a tomb are opened, where bones are taken out of the tomb. Nikolai has in fact found the verb for "To Cut Bones". So the fact that we have a burial here so much later than the death of Na K'abal Kok I think is just the fact of the reburial itself. We're getting the final disposition of the bones.

YAXCHILAN LINTEL 28

9.16.4.6.17. 6 Caban 10 Zac. G2
Gregorian Sep.2, 755

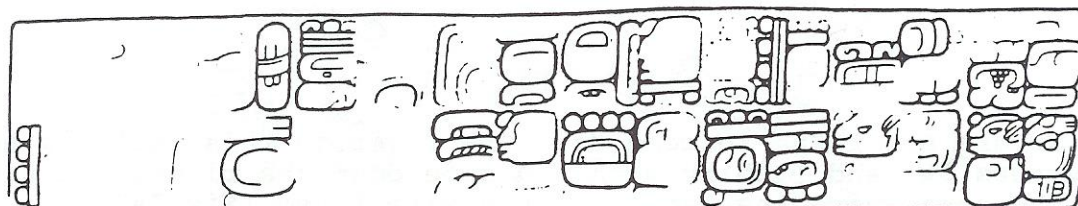


Fig.239

We are going to start this text with the Distance Number that leads from the death of Lady Evening Star 14 days, 9 months (F1) and 4 tuns "And Then It Happened" (E2) 6 Caban 10 Zac (F2) Och Butz' Sak Something (G1) Witz' Nal which I believe is the pyramidal base of this actual structure. The next part begins with a tu followed by Muk Nal "Tomb" (H1). So far we have then that "The smoke entered into the mountain place, the tomb". Now we get who it was and it was Na the animal head Xok (G2) Na K'abal Xok (H2).

So I would suspect here that her bones are finally brought in and they are put to rest with these O Chak perforators that we looked at earlier. This single event seems to close out, at least for a little while, Bird Jaguar's work in this area.

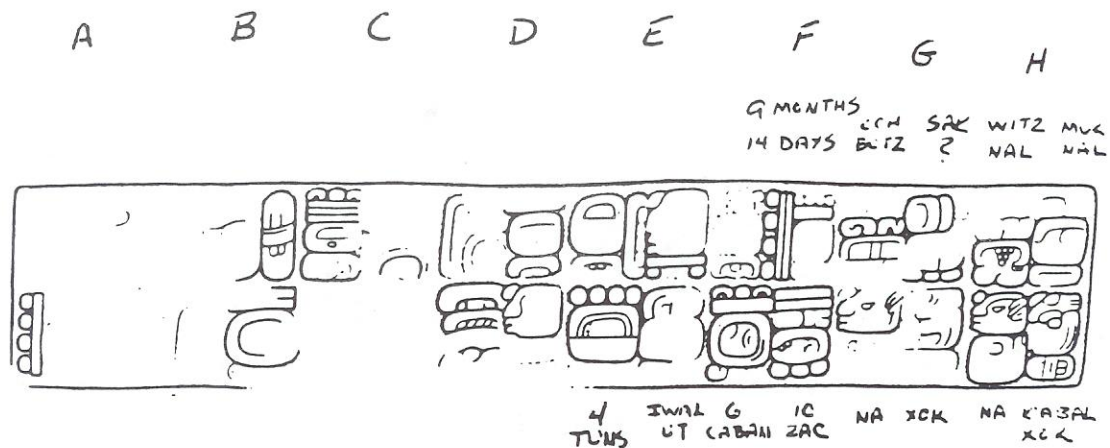


Fig.240

We are now going to come down the river to this building here (Structure 54) and I think when you come down the river, you are moving into the area where the family of his wife lived (Fig.241).

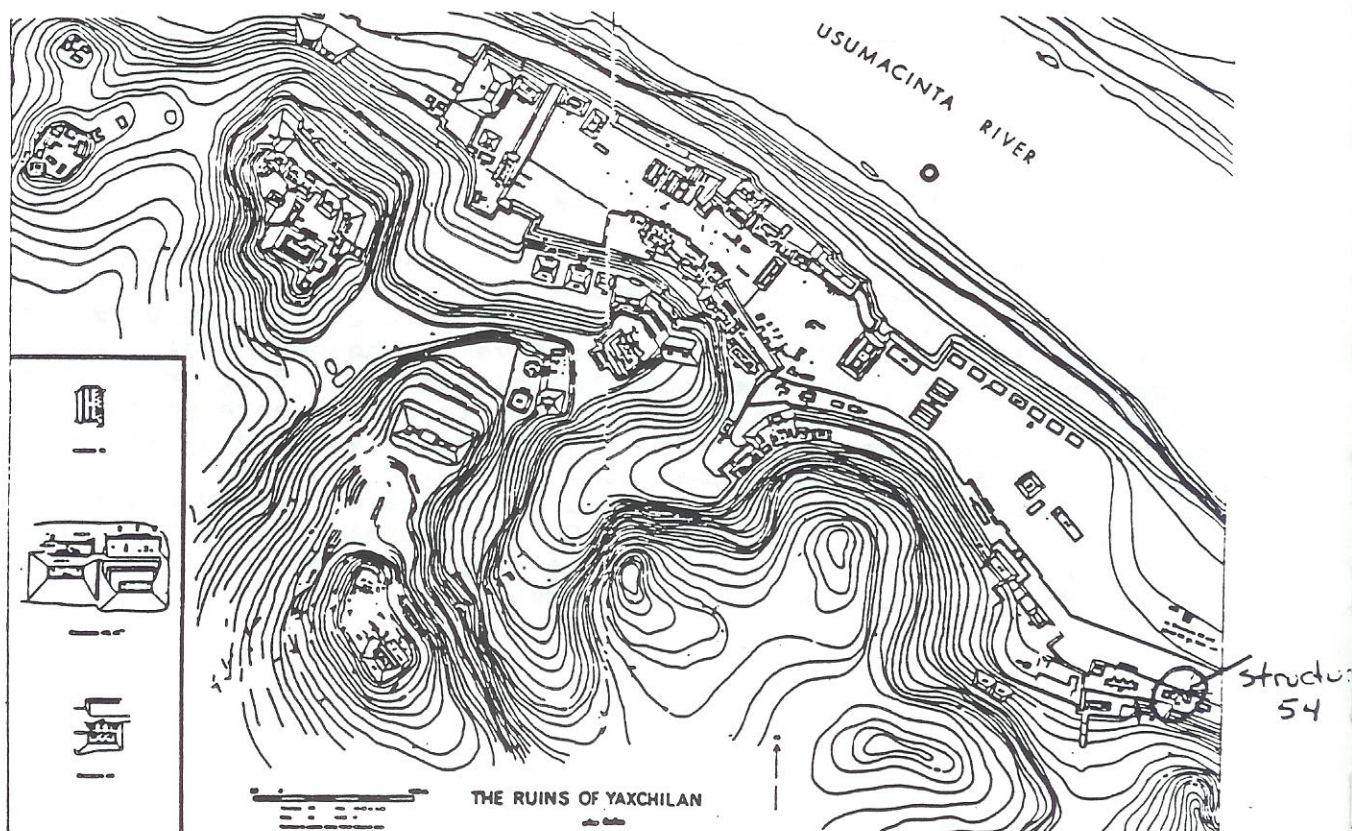
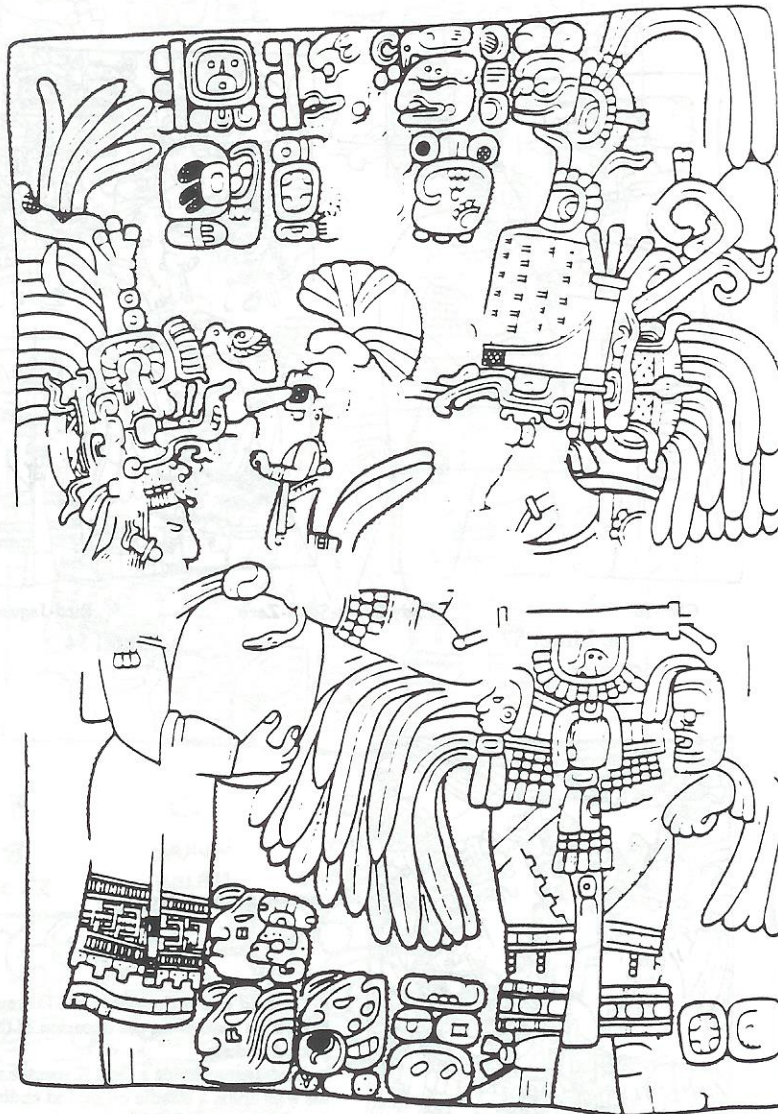


Fig.241

YAXCHILAN LINTEL 54

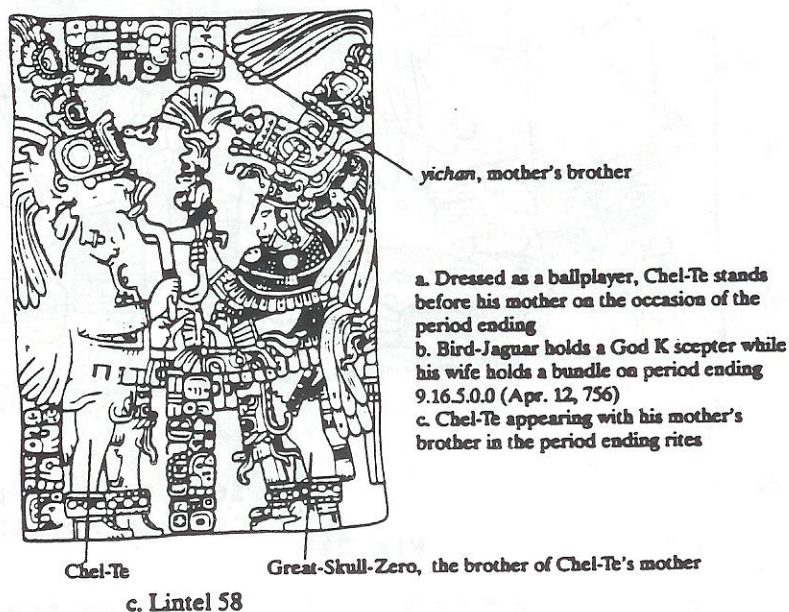
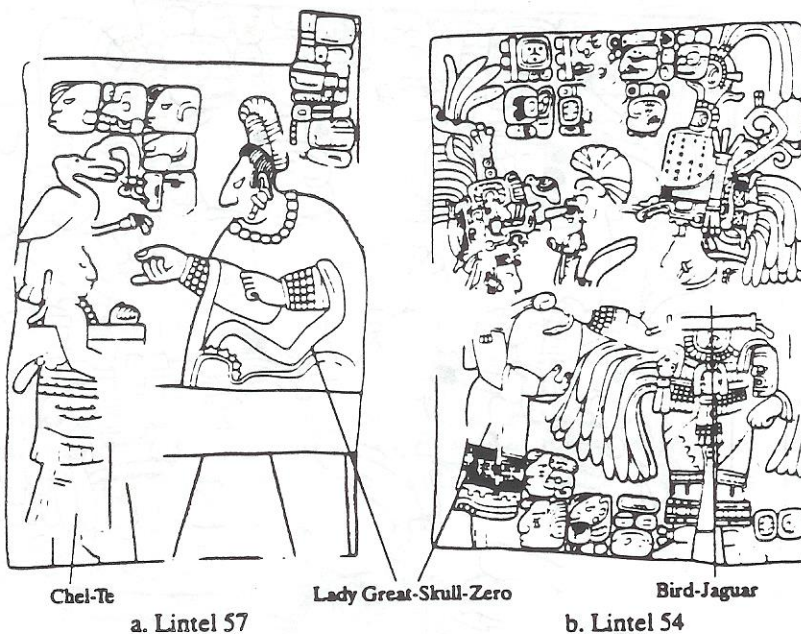


9.16.5.0.0. 8 Ahaw 8 Zotz. G9
Gregorian Apr.12, 756

Fig.242

We are going to start out with Lintel 54 and we are going to look at the end of the Hotun at 9.16.5.0.0..

Now here's the scene on the three lintels (Fig.243). Lintel 54 is the only lintel where we have a date. So I think that if we don't have a date on the other two, we can presume that these two events are taking place on the same day. We have a series of events with different actors that takes place on the same day. Lintel 54 shows Bird Jaguar standing with his wife for the Bundle Ritual. Over here, (Lintel 58) you have her brother standing with the heir dancing. Lastly, Lintel 57 shows the woman in front of the heir who is dressed in Ballgame costuming. All of this was put together for the public acknowledgement that this child will be the next king.



Temple 54:
Bird-Jaguar
Supports His Heir.
all drawings by
Ian Graham

Fig. 243

This text begins with the day 8 Ahaw (A1) 8 Zotz (B1) Ak'ot ah (A2) Ti K'an something which is the name of the dance with the bundle and the scepter (B2) Yaxun Balam (C1) "The Guardian Of" (D1) Ah Uk (C2) the Holy Yaxchilan Lord (E1). When we come over here, we get her name. Her name was Na Chak Kimi (F1) Na (F2) Sahal (G1) Na Xa Ahaw (H1), so she was the first mother.

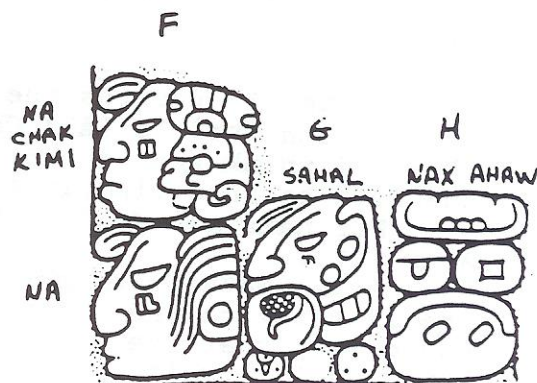
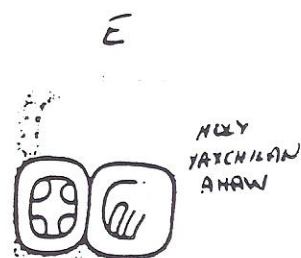
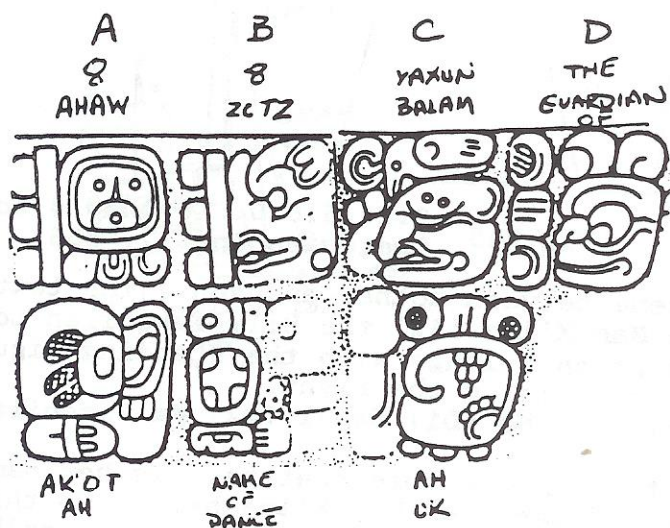
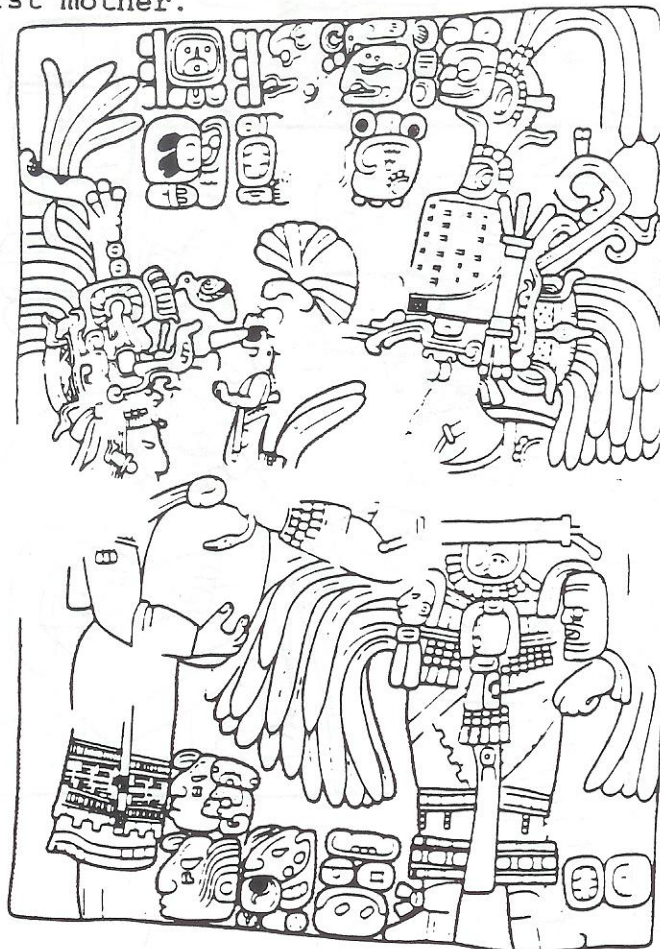


Fig. 244

YAXCHILAN LINTEL 57



Fig.245 9.16.5.0.0. 8 Ahaw 8 Zotz. G9
Gregorian Apr.12, 756

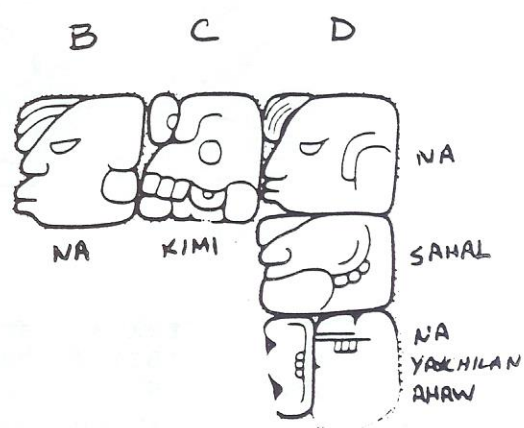
Lintel 57 records the scene between mother and son. The text begins with Chel-Te (A1) Chan Mah K'ina (A2) the Holy Yaxchilan Lord (A3). I think that the inscription belongs with the standing figure on the left because clearly the woman is on the right.

Her name was Na (B1) Kimi (C1) Na (D1) Sahal (D2) Na Yaxchilan Ahaw (D3).

Peter Mathews thinks that it is possible that this is her name and she is being called the mother of Chel-Tel Mah K'ina here. So that would mean that the ball player here is not named. This is possible, but I don't buy it.



Fig. 246



YAXCHILAN LINTEL 58

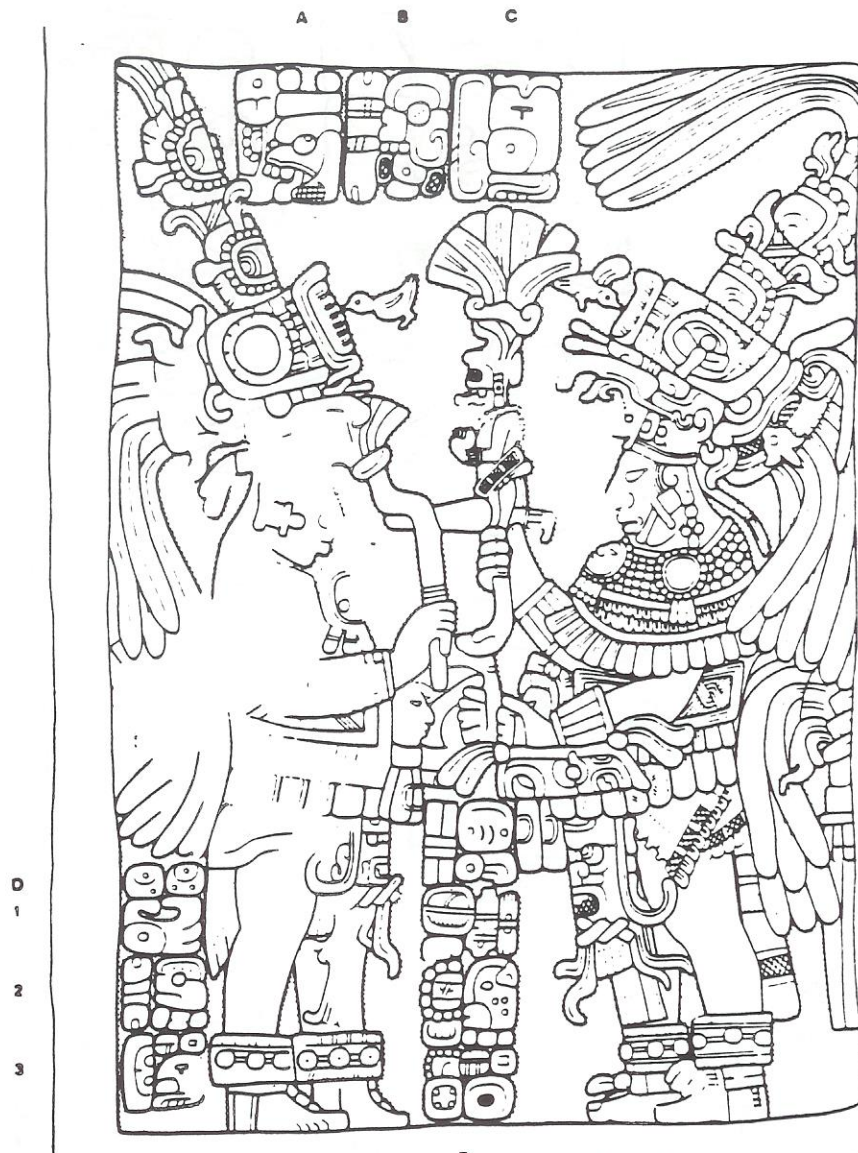


Fig.247 9.16.5.0.0. 8 Ahaw 8 Zotz. G9
Gregorian Apr.12, 756

This texts starts out with Ah Wu Bak "He of 7 Captives" (A1) Chak Kimi (B1) Yichan "Mother's Brother" (C1) Chel-Te (D1) Chan Mah K'ina (D2) Shield Jaguar (D3) the Holy Yaxchilan Lord (D4).

The text on the left begins with La Chi (E1) Chak Kimi (E2) Yichan Ahaw (E3).

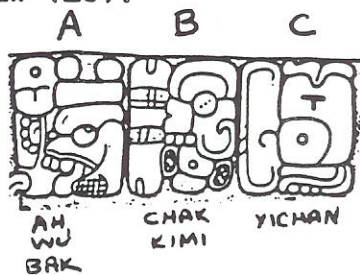
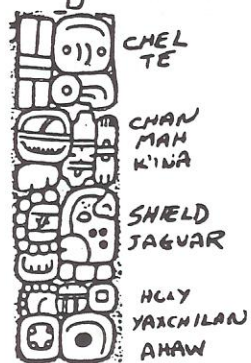


Fig.248



YAXCHILAN LINTEL 3

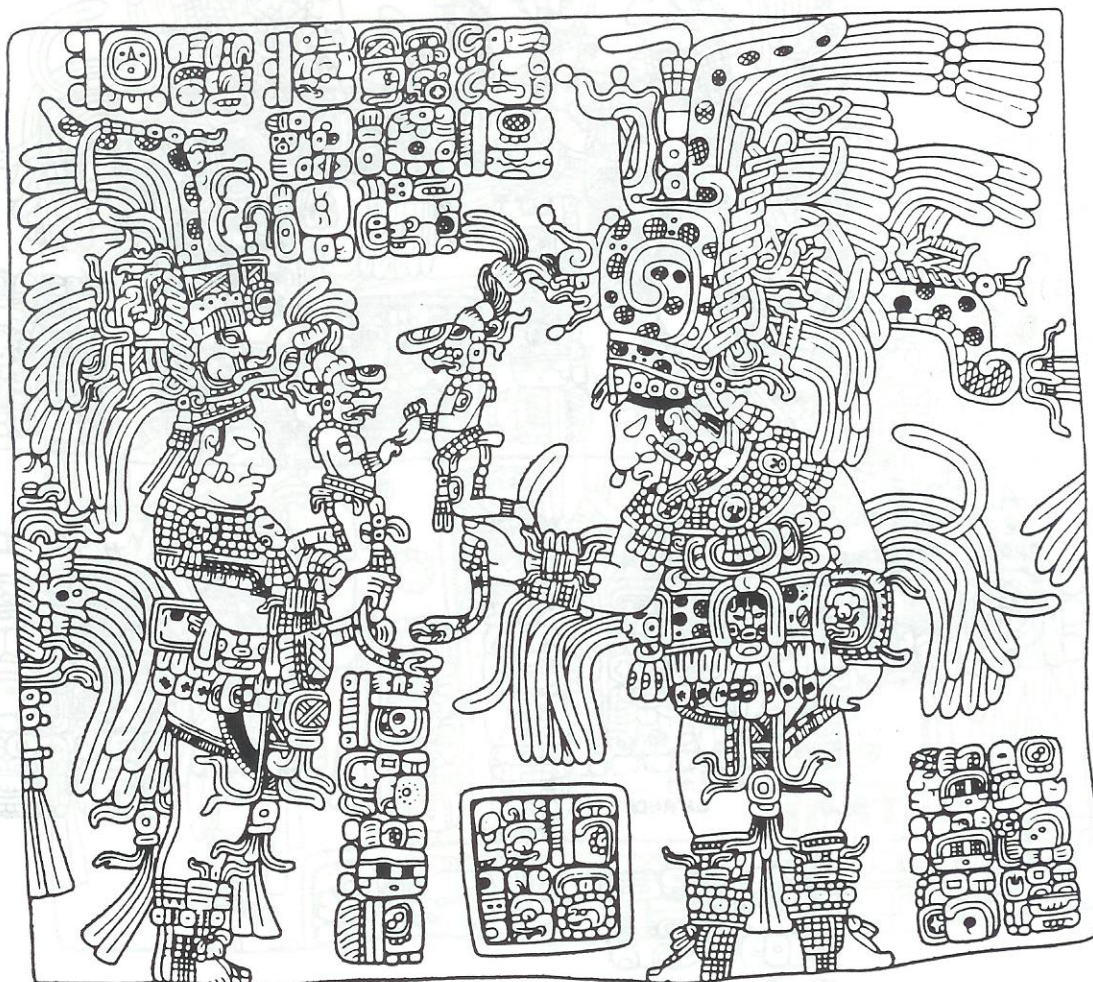


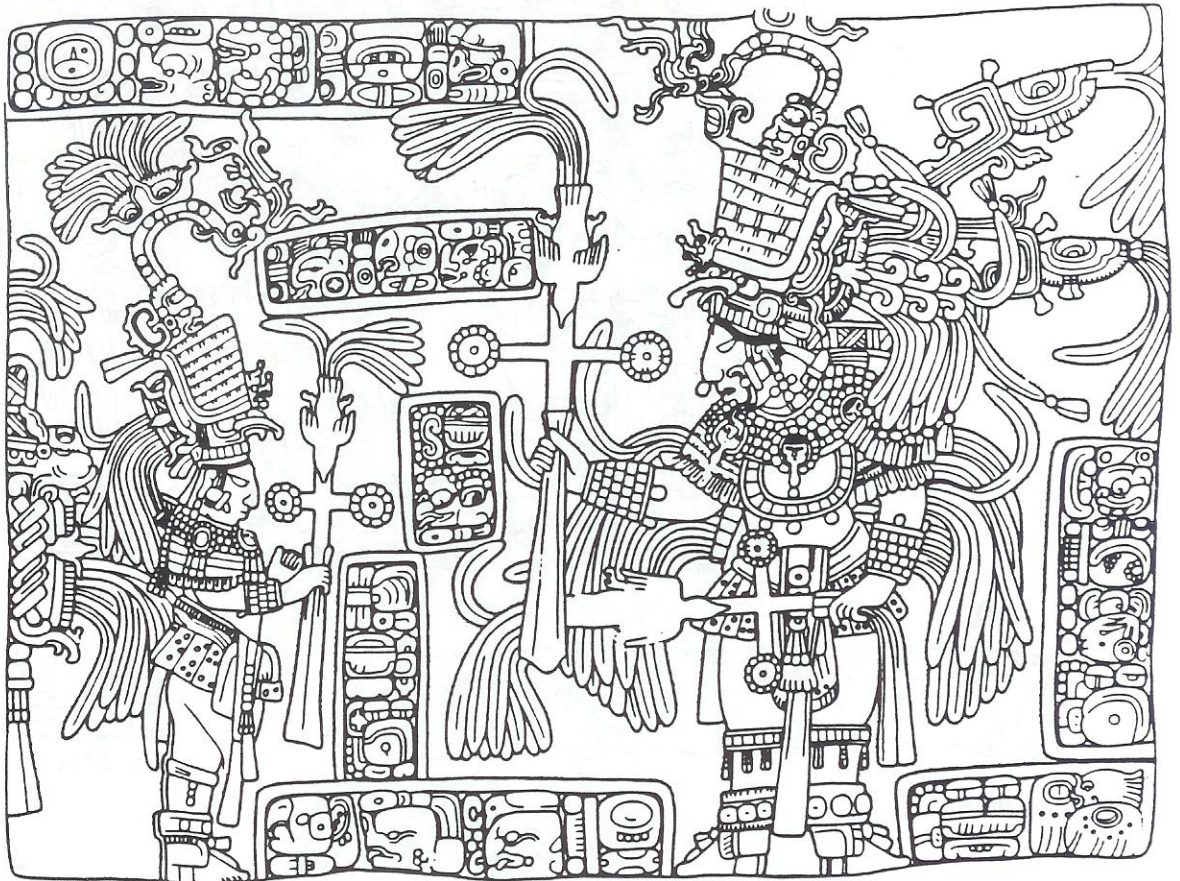
Fig.249 9.16.5.0.0. 8 Ahaw 8 Zotz. G9
Gregorian Apr.12, 756

Now we're going back to Structure 33 and we're seeing the same Hotun. Here is Bird Jaguar (right figure) and here is one of his sahals. In fact, he is a very important sahal, although he shows up only in this one lintel.

The text for Bird Jaguar begins with 8 Ahaw (A1). The Ninth Lord of the Night took the headband (B1) on 8 Te Zotz (C1) the Na Hotun U Bah (D1) Ti Cha "The Holding of the Scepters" Ak'ot (C2) Ti Ch'ahom or Ti Xihom (D2) Ti something Yuyi (C3) Nix Nal (D3) Yaxun Balam (E1) "He of 20 Captives" (E2) "The Guardian Of" (F1) Ah Uk (G1) "The Guardian Of" (F2) Jeweled Skull (G2) the 3 Katun (H1) Ahaw (I1) 3 Katun (H2) Ch'ahom (I2) the Holy Yaxchilan Lord (H3) the Holy Yaxchilan Lord (I3).

Now the text for sahal begins here with a name phrase. He is Ah Tza (J1) K'in Mo Ahaw (J2). He is a 3 Katun (J3) Sahal (J4).

YAXCHILAN LINTEL 2



9.16.6.0.0. 4 Ahaw 3 Zotz. G9
Fig.251 Gregorian Apr.7, 757

One year later Bird Jaguar dances with his son, who will only be about 6 1/2 years old at this time. Again they dance with the Bird Scepters. The text starts out with the day 4 Ahaw (A1) 3 Te Zotz (B1). The next glyph can either read lah, tzutz or hom and all three of those words mean "To End" or "To Complete". The thing that was ended was U Ho Tun (D1) Ti Ahaw Le (E1) so "He Ended the 5th Tun of His Reign".

Bird Jaguar's text begins with Ah Ko Ta "He Danced" (F1) ti "With" the Bird Scepter (G1) Yaxun Balam (H1) "He of 20 Captives" (I1) "The Guardian Of" (J1) Ah Uk (J2) the 3 Katun Ahaw (J3) the Holy Lord of Yaxchilan (J4) the Holy Yaxchilan Lord (K1) Bakab (L1).

The son's inscription begins with U Bah "He Goes Doing" (M1) Ti Ak' ot "The Dance" (N1) with the Bird Scepter (O1). The next glyph begins with a S shape line with dots around it and sometimes it will have

a ya behind it and mu in front of it. This reads muyal which means "Cloudy" and the Chan glyph means "Sky" (P1) followed by a Penis Chak name (P2). His name was Chel-Te (Q1) Chan Mah K'ina (Q2) the Holy Lord of Yaxchilan (Q3).

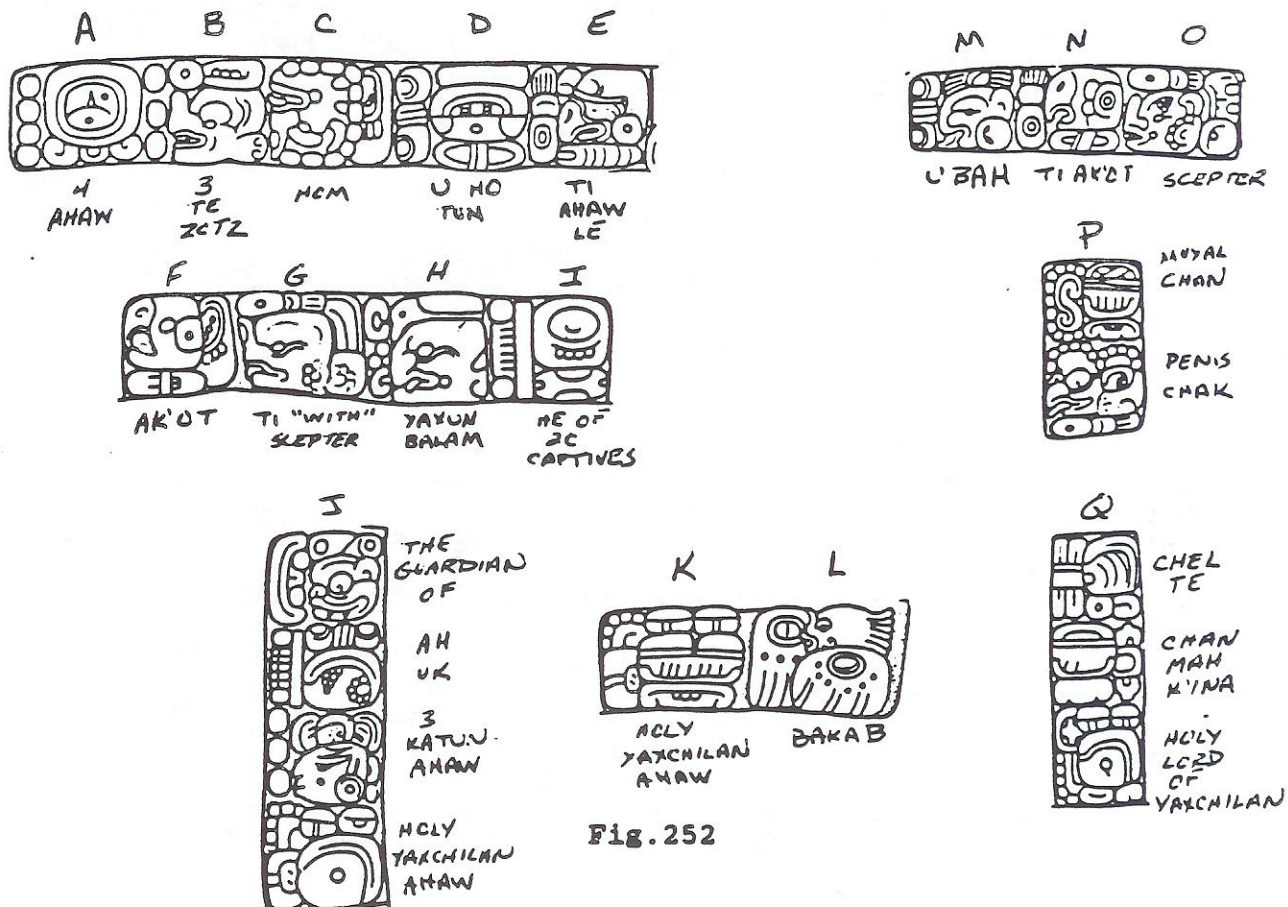
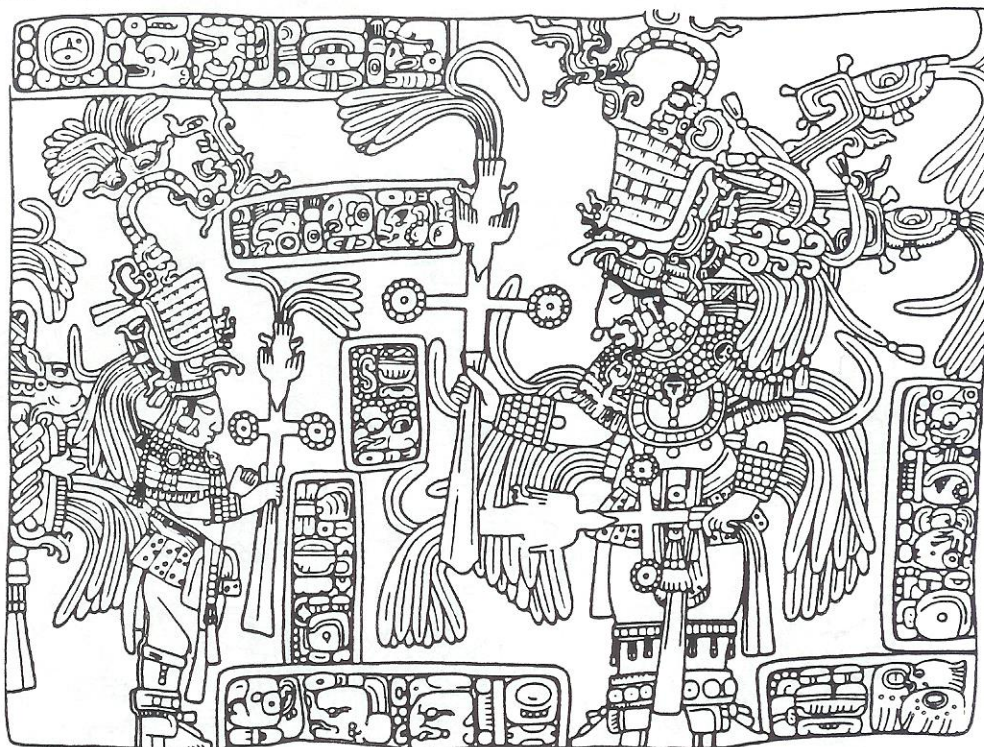
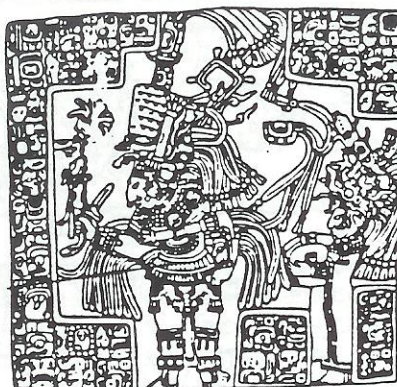


Fig. 252

Now so that you can see the whole series, let's look at this (Fig.253'. Bird Jaguar is seen with his wife here (Lintel 1). Bird Jaguar ends the Hotun with one of his important Sahals (Lintel 3) and he completes the celebration of his 5th Tun anniversary with his son (Lintel 2). Notice that his accession is not fronted. It's not the central image. The central image is dancing with his son.

a. Lintel 1

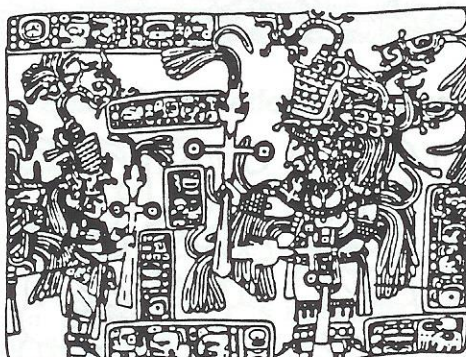
Bird-Jaguar showing the God K scepter in his accession rites on May 3, 752



Lady Great-Skull holding the bundle in preparation for the vision rite

b. Lintel 2

Chel-Te helping his father in the bird-staff rite

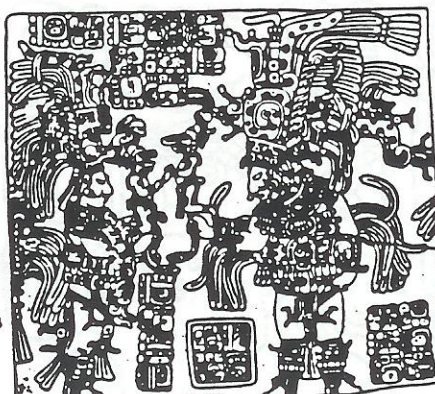


Rites for the 5-tun anniversary of accession (April 7, 757)

Bird-Jaguar in the bird-staff ritual

c. Lintel 3

The cahal, Ah-Mac-Kin-Mo'-Ahau, participating in the period-ending rituals of his king



Rituals celebrating the end of the 5 tuas (9.16.5.0.0 or Apr. 12, 756)

Bird-Jaguar displaying the God K scepter in the period-ending rituals

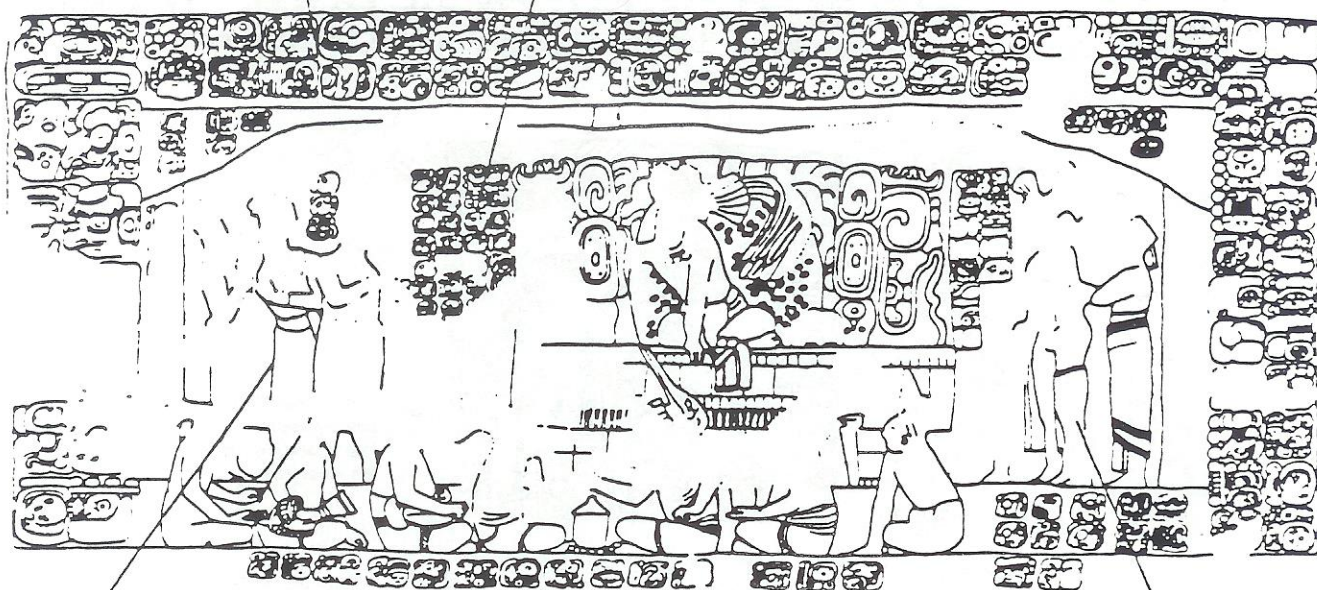
Structure 33

Fig.253

PIEDRAS NEGRAS LINTEL 3

1-katun anniversary of
Ruler 4's accession

Bird-Jaguar passages



lords from
Yaxchilán

the seven cahalob with offerings

the Piedras Negras
heir with attendants



9.16.6.10.19. 2 Cauac 2 Muan. G3
Gregorian Nov.12, 757

Fig.254

Now remember we started this out with somebody who had the same name as the Founder going to Piedras Negras in the canoe to celebrate the 1st Katun anniversary of Ruler 4's reign. Ruler 7, who is the guy who commissioned that monument is born on this day 9.15.18.16.7. It is just 3 years before Bird Jaguar accedes and it is actually quite close to that anniversary. So that's the first thing that you have to know.

Then we have this event which begins with Hi (A1) Ah Chu (B1). This is Na and the full version of nal (A2) which may be the place where this happened. Then you have an Ah and a bat with a cauac in it which we don't know the value of (B2). Next we have a Bi and a Hi or Bih (A3) which we don't know the meaning of. Then we have U K'abi (B3) "By the Action Of" or "In the Land Of" Ah Ahaw (A4) Yaxun (B4) Balam (A5) followed by a destroyed glyph (B5). The date is next and it is 2 Cauac (A6) 2 Muan (B6) or 9.16.6.10.19..

When I calculate all of this stuff for some reason I took this to be 3 uinals (A8) instead of 23 and so I redid the arithmetic (Fig.255). Here's the 2 Cauac 2 Muan. I added a Distance Number of 23 days and it comes up with 12 Ik 5 Pax which doesn't match anything. However, if you subtract it, you get 5 Cib 19 Mac and there's at least 5 Cib here recorded in B11. So I would think that this date is then 5 Cib (D4) 19 Mac (C5).

So this text reads 23 days after (C1) Hoki (D1) Ti Ahaw Le (C2) Yaxun (D2) Balam (C3) U K'abi (D3) Ruler 4 (C4).

9 16 6 10 19 LC

9.16.6.10.19, 2 Cauac 2 Muan, G3. Moon 21.98, S.Abn. 20.39
JD 1997864. 757 Nov 8 (Julian), 757 Nov 12 (Gregorian), Tuesday.
Ven +158. Jup -70.

1 3 DN

9.16.6.12.2, 12 Ik 5 Pax, G8. Moon 15.44, S.Abn. 43.39
JD 1997887. 757 Dec 1 (Julian), 757 Dec 5 (Gregorian), Thursday.
Ven +181. Jup -47.
OK
9 16 6 10 19 LC

9.16.6.10.19, 2 Cauac 2 Muan, G3. Moon 21.98, S.Abn. 20.39
JD 1997864. 757 Nov 8 (Julian), 757 Nov 12 (Gregorian), Tuesday.
Ven +158. Jup -70.

1 3 DN-

9.16.6.9.16, 5 Cib 19 Mac, G7. Moon 28.51, S.Abn. -2.61
JD 1997841. 757 Oct 16 (Julian), 757 Oct 20 (Gregorian), Sunday.
Ven +135. Jup -93.
OK

Fig.255

So it seems on this day (9.16.6.9.16) Bird Jaguar returns to Yaxchilan and undergoes a rite where he leaves in reign as if he gets some sort of extra documentation from the Piedras Negras lords. Essentially he undergoes 2 accession rites or gets recognition from the Piedras Negras lords. Then 23 days later he does some rite. This could be the "Capture" glyph here at (D5).

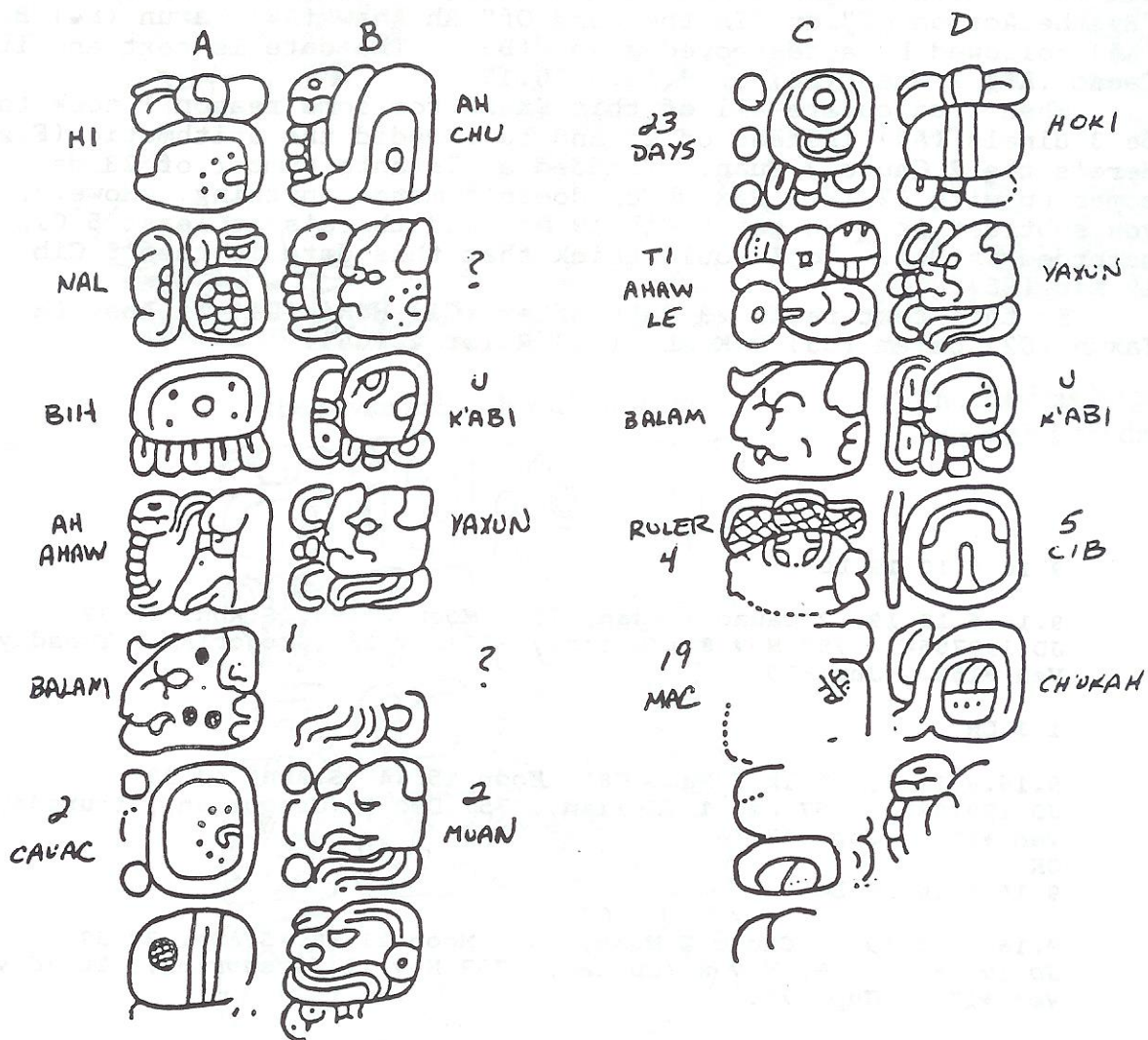


Fig. 256

YAXCHILAN LINTEL 12



9.16.6.11.0. 3 Ahaw 3 Muan. G4
Gregorian Nov.13, 757

Fig.257

The date of the 2 Cauac 2 Muan event was 9.16.6.10.19. and that's this capture that is on Piedras Negras Lintel 3. It is also this Hi event at the Nal place by Bird Jaguar. So 23 days after the Hok' event something else happened. This "Capture" has an Iwal in it, so this is the later date. So 2 Cauac 2 Muan is the later date. If you add 23 days onto 5 Cib 19 Mac you get to 2 Cauac 2 Muan.

Now look at Lintel 12. It is the next day. The date here is 9.16.6.11.0. 3 Ahaw 3 Muan. Look at the Bird Jaguar in it. It appears we have a 3 Ahaw here (A1) and another 3 here (B1) so this is the next day. Here is Bird Jaguar and here are his captives. They were making war together. He went to Piedras Negras just like he did at Bonampak. We never knew that this was being recorded on the Yaxchilan side, but they did report that they went to war. So what happens is that Bird Jaguar went to Piedras Negras. They had a war together. They took captives together and all Piedras Negras said was that Bird Jaguar came to visit us, but Bird Jaguar said listen I took these 4 captives.

The thing about this is that we've known that Bird Jaguar went to Piedras Negras on the 1st Katun anniversary of Ruler 4's reign. That was before he became king. Then he first does the Hok' or "Bundle" Rite where he leaves and perhaps he gets a little bit of extra power. He gets awarded a special office or another title. But 23 days later, there is some event that is done by Bird Jaguar and that event is on this date. When you come back to Yaxchilan on Lintel 12, we have that this was on the very next day. What you see is Bird Jaguar with 4 captives. I bet that if we are ever able to read these glyphs on the arms of the captives, they will have this place name (A1-B2 of Piedras Negras Lintel 3) in them because I bet this is the place that they attacked.

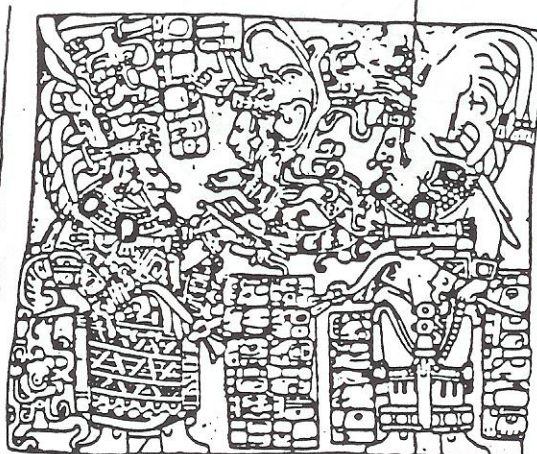
YAXCHILAN STRUCTURE 20



Bird-Jaguar with captives, but the date and captive names are eroded

a. Lintel 12

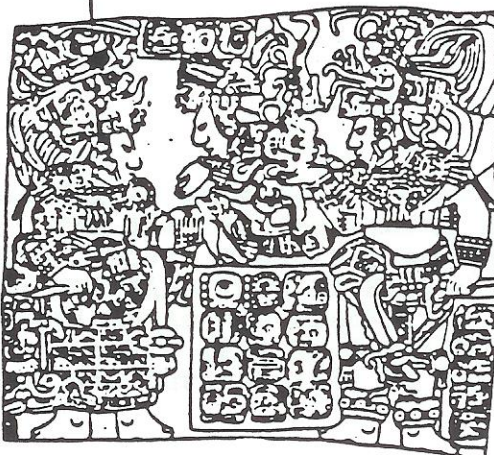
Bird-Jaguar



The bloodletting rite by Bird-Jaguar and Lady Great-Skull for the birth of Chel-Te on Feb. 18, 752

b. Lintel 13

Lady Great-Skull



Great-Skull, the head of Lady Great-Skull's lineage

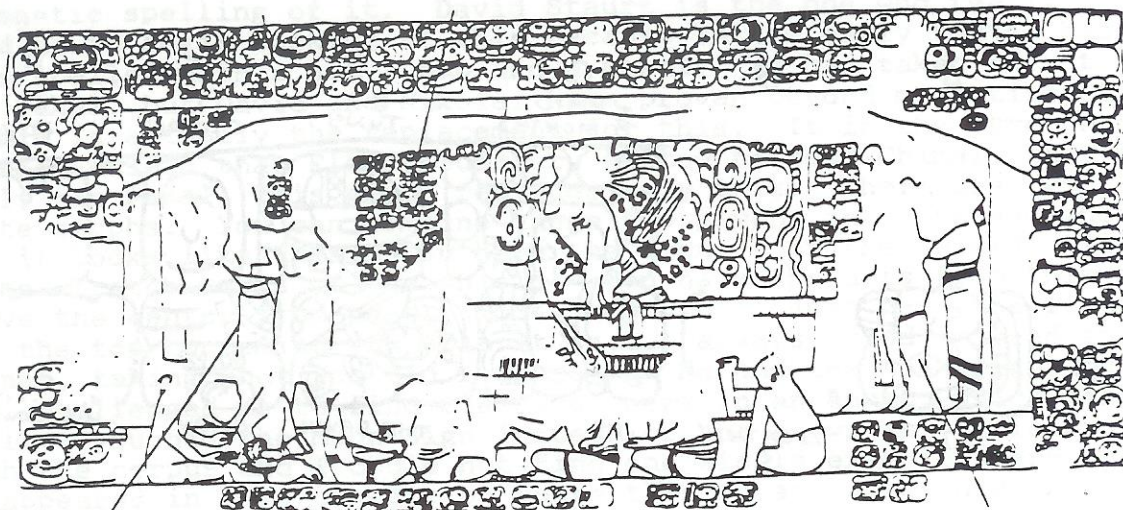
The 9.15.10.0.1 bloodletting at the end of Shield-Jaguar's life

c. Lintel 14

Fig. 258

Now here's the taking of captives with Piedras Negras (Lintel 12). Here's the birth of Chel-Te (Lintel 13) and here's the great bloodletting between Bird Jaguar's wife and his brother-in-law that took place on 9.15.10.0.1. So he puts the war together with his son's birth and together with that bloodletting makes a political documentation.

PIEDRAS NEGRAS LINTEL 3



9.16.6.11.17. 7 Caban 0 Pax. G3
Gregorian Nov.30, 757

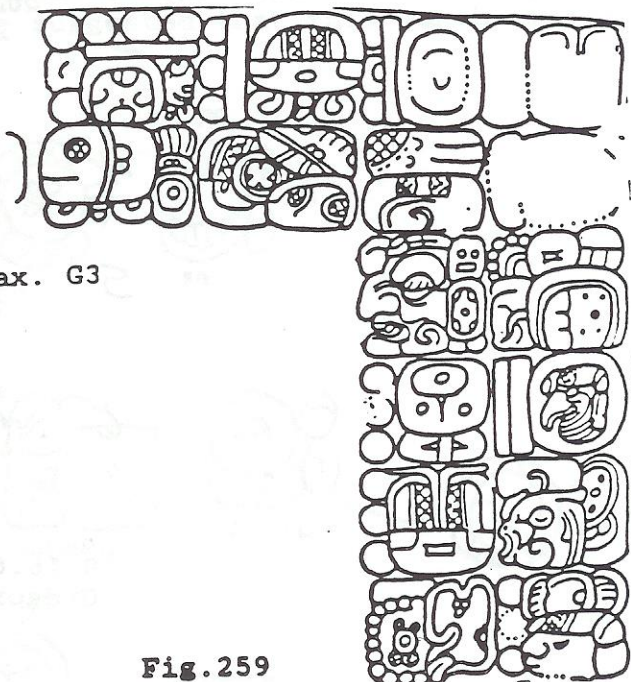
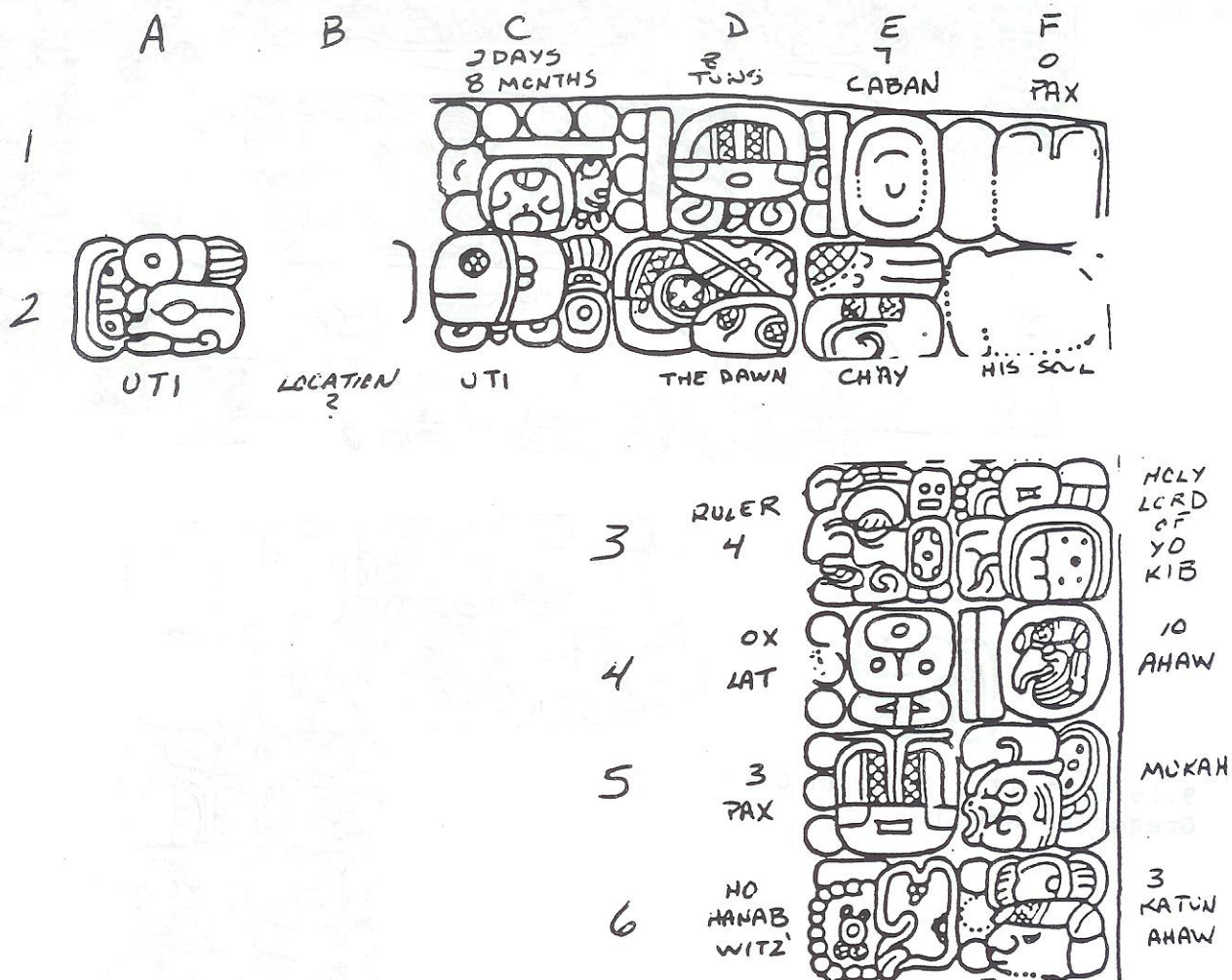


Fig.259

Now the Piedras Negras king didn't come out very good. Seventeen days later he died. The inscription starts out with Uti (A2) probably followed by a location (B2). Then they go forward 2 days, 8 uinals (C1) and 8 tuns (D1) Uti "And Then It Happened" (C2) "The Dawn" (D2) on 7 Caban (E1) 0 Pax (F1) Ch'ay "He Died" (E2) "His Soul" (F2) Ruler 4 (E3) the Holy Lord of Yo Kib (F3) Ox Lat (E4) 10 Ahaw (F4) 3 Pax (E5) Mu Ka Ha or Mukah "He Was Buried" (F5) Ho Hanab Witz' (E6) the 3 Katun Ahaw (F6).



9.16.6.10.0. 10 Ahaw 3 Pax. G6
Gregorian Dec.3, 757

Fig.260

Now let me explain the name **Pakal** to you. We always thought that the name looked like this (Fig.261) and that the **Pakal** over here was the phonetic spelling of it. David Stuart is the one who really started us to begin looking at this because in the early texts, his name is spelled with a **ha**, a **nab** and a **pakal**. We had taken this to be **Ah Nab Pakal**, but David and Nikolai have proven beyond my satisfaction that this is actually the replacement for this. It is the stretched plate face-shield that Floyd Lounsbury wanted to read **Chimal**, that's actually the **Pakal**. This glyph replaces only this. There are two separate glyphs. You can combine these two glyphs into one and when you do it looks like this. You have the corners of the shield. You have the stretch marks of the shield. You have the dots from this and you have the center from that. Sometimes you'll just have the little **nab** on the top to remind you what it is. I always tried to read this as **Ah nab**, taking that you can reverse the **Ha** and the Moon Sign, but Nikolai challenged me to find one case where in an **Ahnab**, which meant **Waterlily**, you had the Moon Sign instead of the known **ah**. I looked through the corpus and I could not find one single example where one of these appeared in this context or where this **ah** appeared in an **Ah nab** expression. Therefore, I accept that they are right and this is not **ah nab**, but in fact **Hanab**. **Hanab** is the word for that and **Pakal** is the word for that. They have suggested that this **Hanab** is not a shield at all, but a flower.

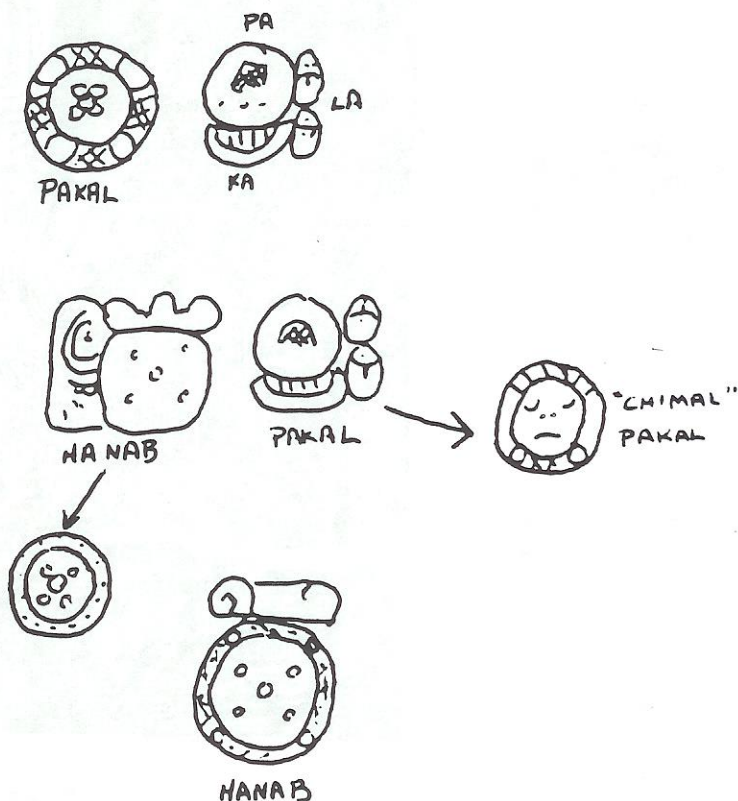


Fig.261

PIEDRAS NEGRAS STELA 14



9.16.6.17.1. 7 Imix 19 Uo. G8
Gregorian Mar.14, 758

Fig.262

Now on 9.16.6.12.0 they buried him. On 9.16.6.17.1., which is 105 days after this last date, we have the accession of Ruler 5. He is shown on Stela 14.

PIEDRAS NEGRAS LINTEL 3

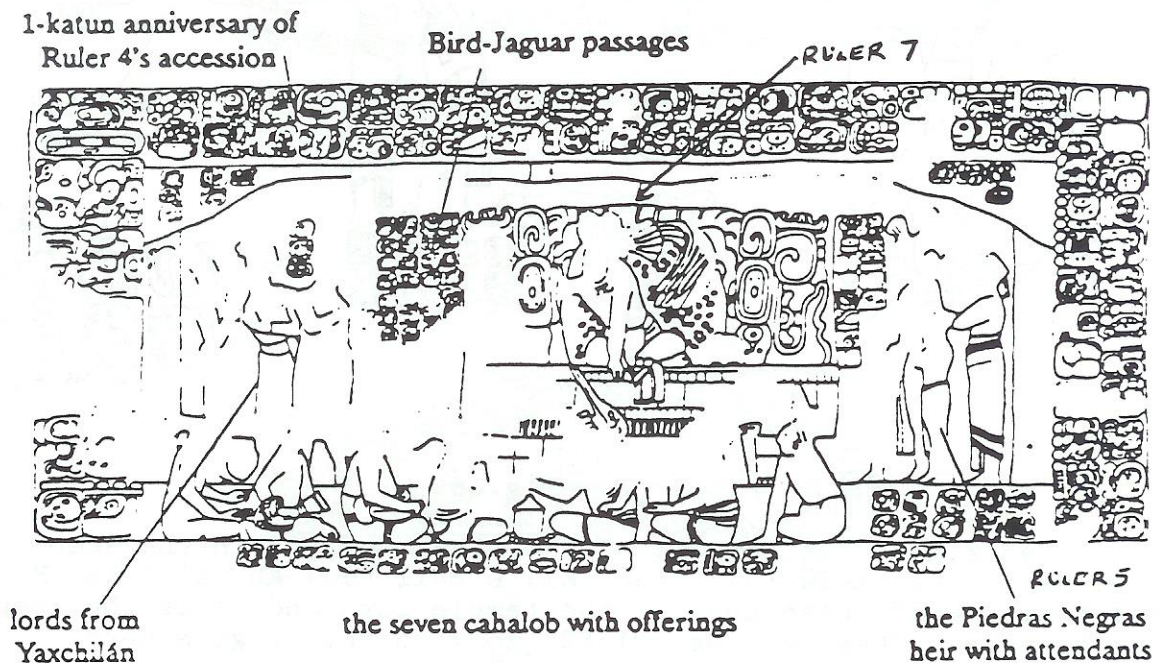


Fig. 263

Now Ruler 7 is sitting right here, in the middle between the three standing figures on each side (Fig. 263). These three guys standing on the left side of the scene have the Yaxchilan Emblem Glyph (C3). This fellow looks like he is a Hu at te (C1) and he is Ch'ok (C2). He is probably this guy in the center. There's a couple of more names up here and here.

On the opposite side of the throne long ago Proskouriakoff pointed out that there is a child in the midst of this and I'll bet that this is Ruler 5 as the heir.

Now there are some names under these characters. This is a royal name at Piedras Negras that contains a Ch'ok here (I2) and another Ch'ok here (G2), so there are at least two people named here. There's a rabbit here (G1). There's a chi with something in it here (H1) and finally he's a lord of Piedras Negras (H2).

Now this first glyph here (G1) is the same name of Ruler 5 and of the father of Ruler 7 (See Fig. 264). So I suspect that one of these guys is Ruler 5 and perhaps the child is Ruler 7, the guy who

commissioned this lintel.

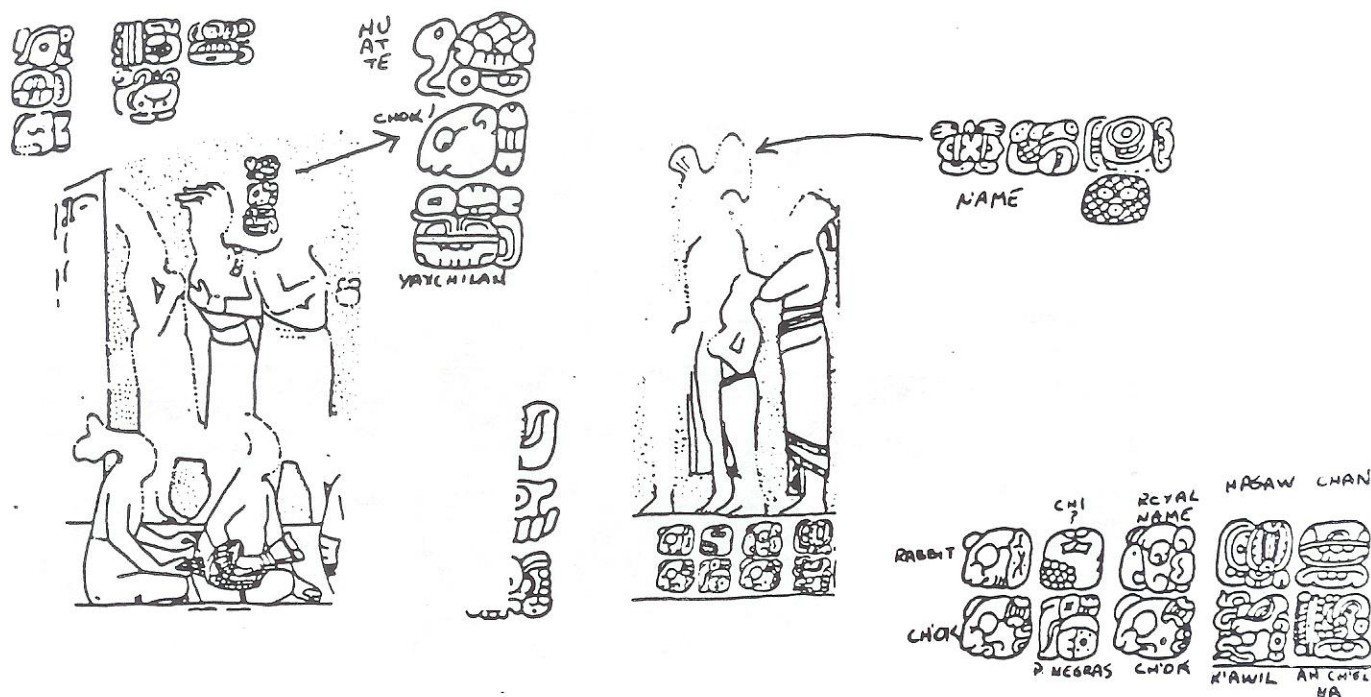


Fig.264

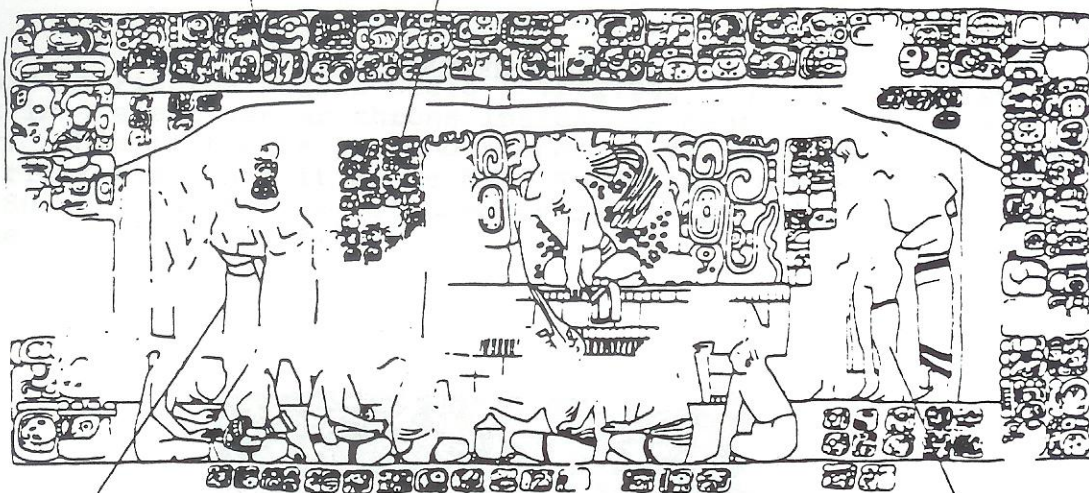
Then right here for one of the other persons in the scene we have that he is the Hasaw (J1) Chan (K1) K'awil (J2) Ah Ch'ul Na (K2). I bet that one of these guys is the temple lord and he is the keeper of the banners. These glyphs (D1-F2) go with this figure here.

Now what about these characters down below? I think in the center is the chocolate pot they used to get drunk on. These three glyphs go right there and they probably name him (the figure on the bottom right). The second guy in from the right is a Ya Chak (12) Ah Bi Chi Le "Stenographer" (13) Sahal (14).

Now here we have Ba Ahaw (1) Ah Nab (2), so one of these guys here is the first ahaw. We have another sahal name here (5) followed by another name (6) K'an Mo Te (7) and we have another Ba Sahal here (8).

1-katun anniversary of
Ruler 4's accession

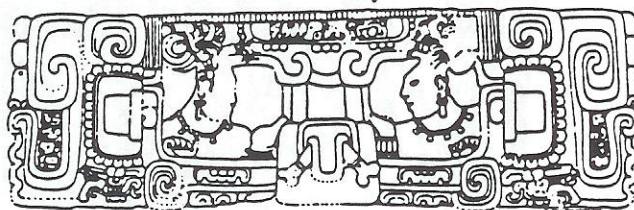
Bird-Jaguar passages



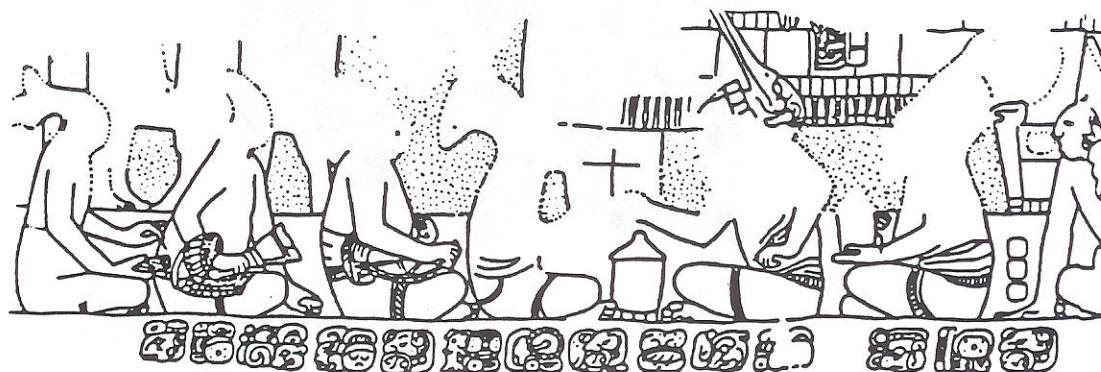
lords from
Yaxchilán

the seven cahalob with offerings

the Piedras Negras
heir with attendants



Piedras Negras Throne 1



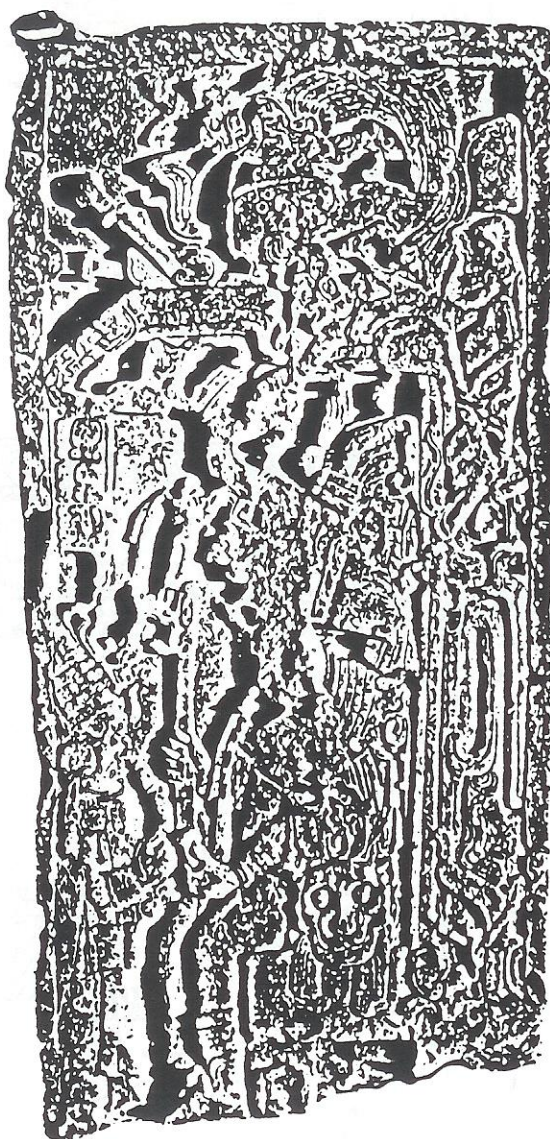
BA AHAW
AH NAB

SAHAL
NAME
KAN ME
TE
BA SAHAL

YA
CHAK
AH BI
CHILE
SAHAL

Fig. 265

PIEDRAS NEGRAS STELA 5



9.14.5.0.0. 12 Ahaw 8 Kankin. G9
Gregorian Nov.8, 716

Fig.266

This is Piedras Negras Stela 5 (Fig.266) that shows Ruler 5 sitting in a giant jaguar throne inside the mouth of a huge cave monster. This little fellow who stands in front of him has a name phrase right there and it reads K'an Mo Te (A1) Ba Lo Mu (A2). Lom means "Spear" and that is followed by Sahal (A3). So this sahal is the same one that is on Lintel 3.

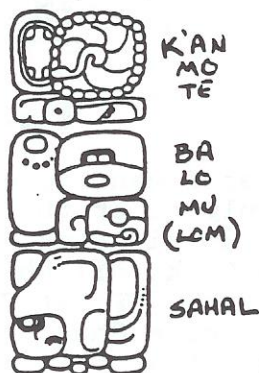


Fig.267

PIEDRAS NEGRAS LINTEL 3

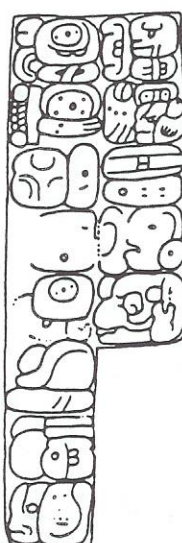
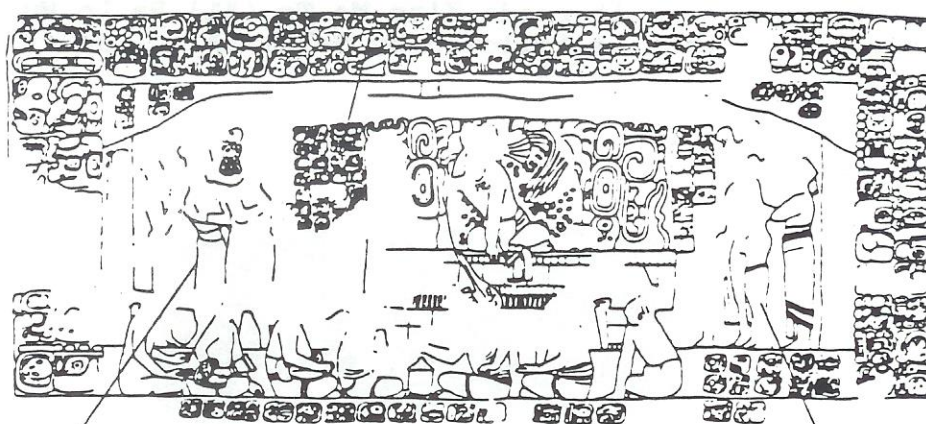


Fig. 268

The final thing that I want to show you is this (Fig. 268). These are the names of the sculptor of this panel. I don't know how to read all of it, but I hope Nikolai helps me with it. This text starts out with a Wa Ha Ta (A1) Na Chak (B1) Ah Bichi "He the Scribbler" (A2) Ba U and the Lu bat, so he is the "First Sculptor of the Round" (B2) Chak something (A3). Then we have Chak Te here (B5).

We've always thought that this lintel was one of the most beautiful things ever carved by the Maya. Well, it was carved by the First Sculptor of the city. This glyph here (B3) may read pol(e) and pol means "To Sculpt".

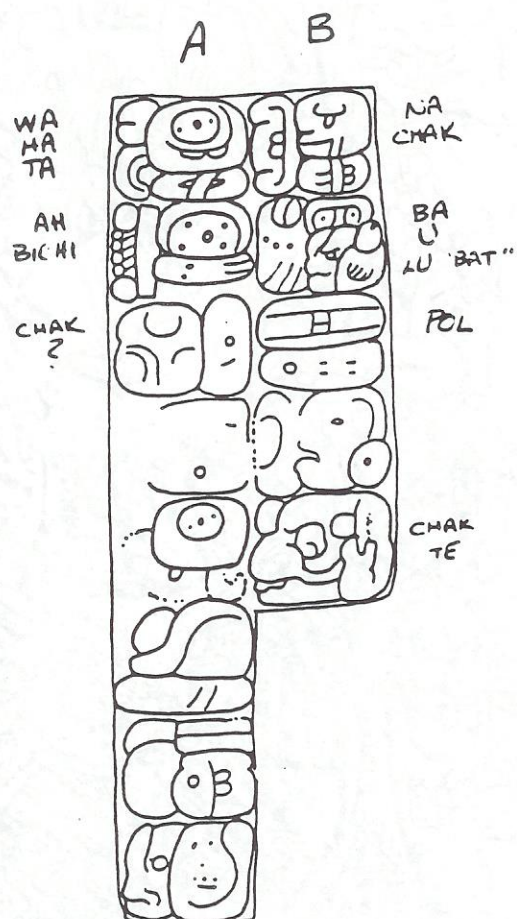


Fig. 269

SITE R LINTEL 4



9.16.16.12.2. 11 Ik 15 Mac. G8
Gregorian Oct.14, 767

Fig.270



Site R Lintel 4



THE
GUARDIAN
OF

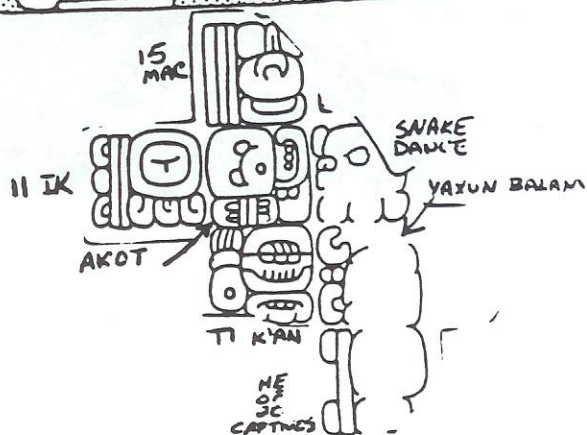
U'AN
NA

AK
KA
MC

SAHAL

Fig. 271

247



This is Lintel 4 from Site R and this was the key to all of the dancing. This one is so clear that it's just impossible to miss it. Actually, this is next to one of the last things that we have in Bird Jaguar's life. The date of this lintel is 9.16.16.12.2. 11 Ik (A1) 15 Mac (B1) or October 14, 767 A.D.. This is Peter Mathews' line drawing of the lintel (Fig.271). Here is Bird Jaguar and you can't doubt that this is a dance pose. Notice he is wearing a large pectoral and he is dancing with a snake that is threaded through his loin cloth. Now the teeth on the snake are the backward gripper teeth of boa constrictors. The other fellow is holding the snake loosely in his hand, but it is also threaded through his loin cloth.

The date again is 11 Ik (A1) 15 Mac (B1) Ak'ot ta (B2) Ti K'an (B3) and this is actually the head of the snake (C1) Yaxun Balam (C2) "He of 20 Captives" (C3) the 3 Katun Lord (D1). You can see it a little better here (Fig.272).



Fig.272

Now the other figure here (left) is "The Guardian Of" (E1) U K'an Na (E2), so he is the guardian of the snake. His name is Ah Ka and this is the macaw spelled out phonetically: mo (E3). He is a Sahal (E4).

Now let's look at this dance (Fig.273). Now here's the boa. Here's the guy dancing with a funny face. He is in costume, but most importantly here each of these fellows has a name. This is Chak Balam Te and he is the U Way of this fellow here (inscription just to the left of the second figure).

For this figure (top figure just to the right of center) we have a grasping of the stone verb again. Here is the name of God A and he is the way of this person.

Here you have a picture of a guy cutting off his head (bottom left figure) with an axe. His name is Chak Bak and he is an U Way of this fellow.

This fellow has a deer on his head (lower figure of the two on right). Here is the deer head and he is an U Way of this fellow.

That leaves us with this guy (right figure). We have Bu Something Te. Then we have Chan "Serpent" and he is the Way of this fellow.

So when these guys do this ritual, they are apparently transformed into their ways and they are dancing in transformation. They are in the Supernatural World of the dance.

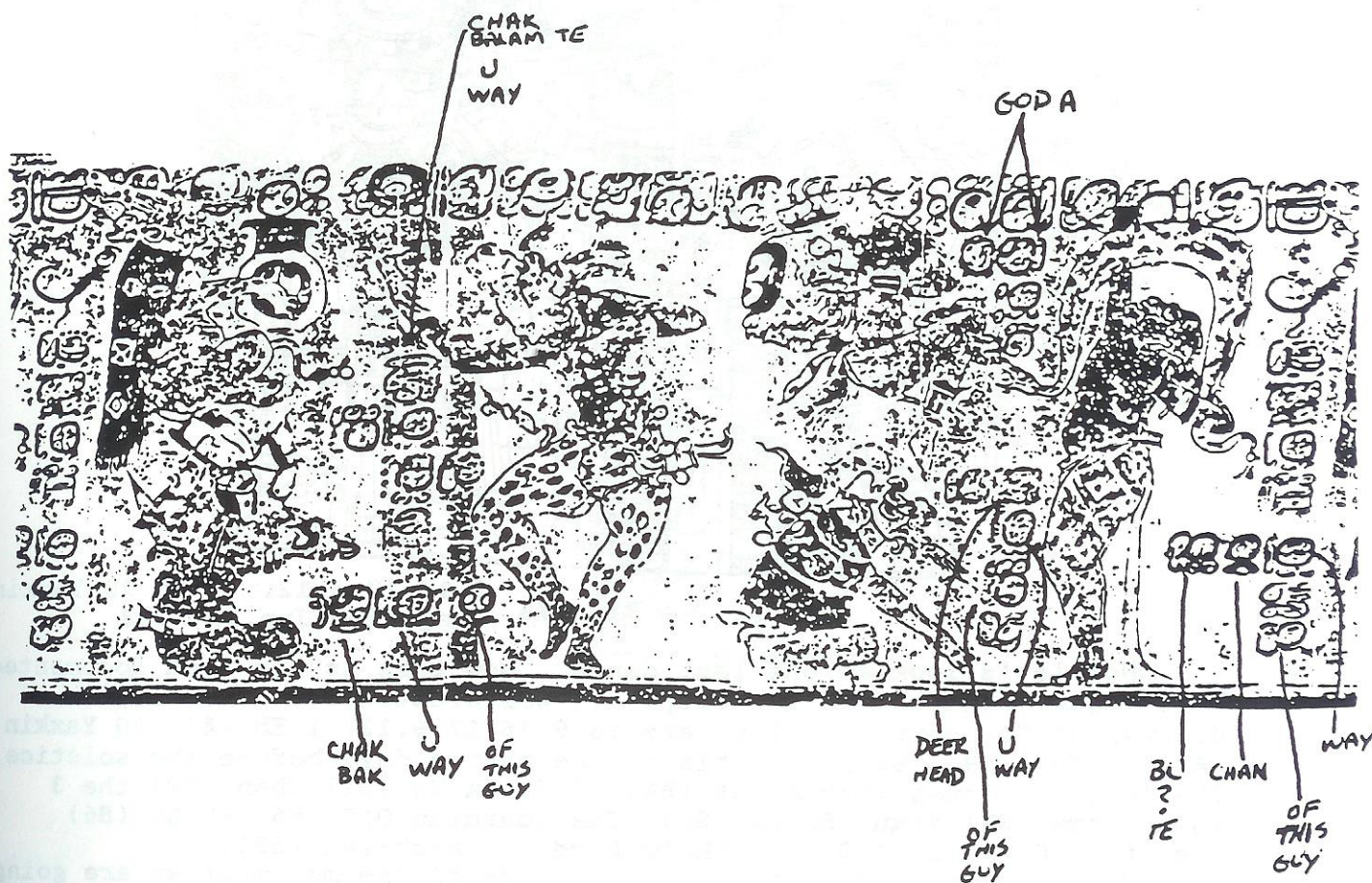


Fig.273

YAXCHILAN LINTEL 9

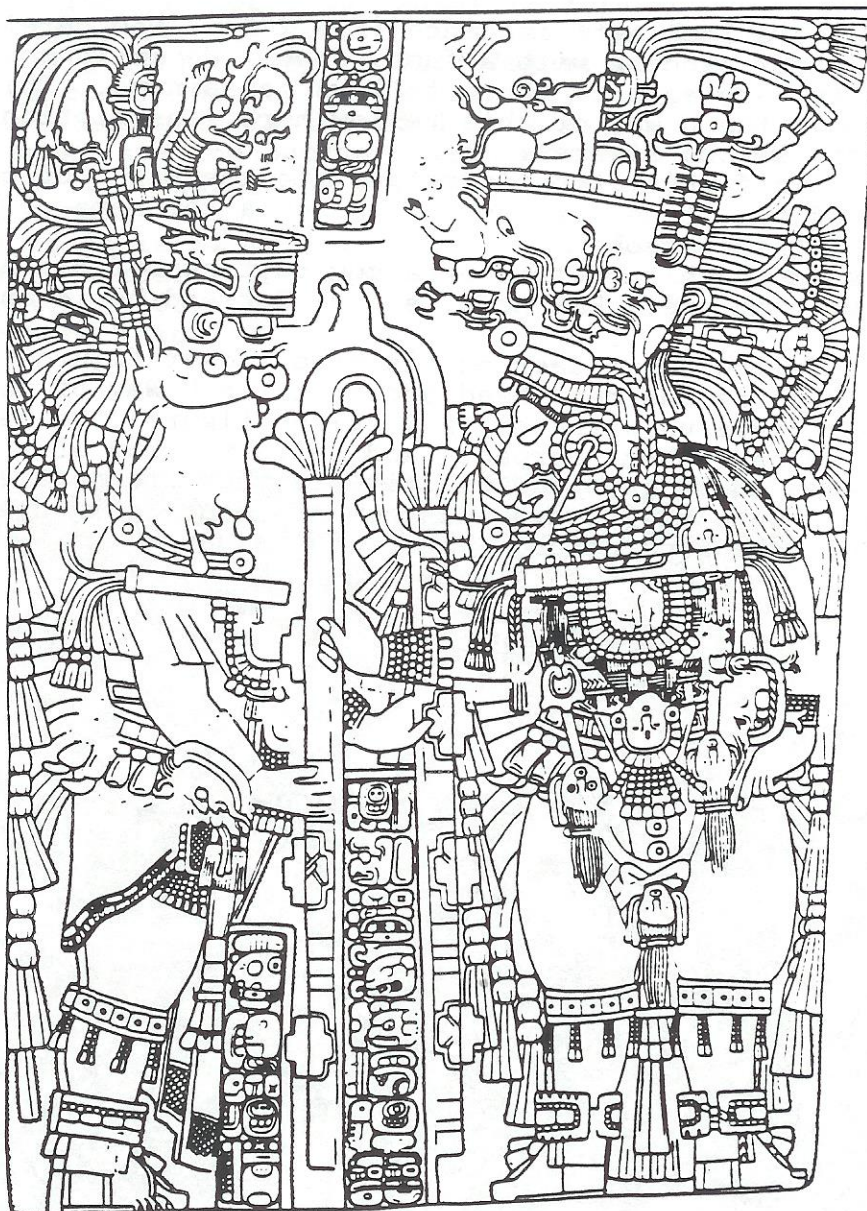


Fig.274 9.16.17.6.12. 1 Eb 20 Yaxkin
Gregorian Jun.19, 768

Now let's look at one last dance. Now this is the last documented Bird Jaguar monument in the city. It was erected over the single doorway of Structure 2. The date is 9.16.17.6.12. 1 Eb (A1) 20 Yaxkin (A2) or June 19, 768 A.D.. This is one or two days before the solstice. The text continues with Ak'ot (A4) Ti Ha Sa Wa (B1) Chan (B2) the 3 Katun Ahaw (B3) Yaxun Balam (B4) "The Guardian Of" (B5) Ah Uk (B6) "He of 20 Captives" (B7) the Holy Lord of Yaxchilan (B8).

Now when we go over to the other side of the monument we are going to find out that this fellow on the left is Chak Kimi (C1) the U Chan "Mother's Brother" (C2) of the Ahaw (C3) "He of 7 Captives" (C4).

So once again Chak Kimi is named in his role as the mother of the

heir's brother. They are dancing with the Hasaw Chan. Now I suspect that this is in prelude to war and they went out together and made another capture like the one on the Piedras Negras panel that we looked at. This is a public demonstration that this man, all of his family and all of the people that are allied with him agree to support Bird Jaguar in the transfer of power to his son. You may say if he was the child's uncle, why would he have to do something public like this? Loyalties are not always what they appear to be.

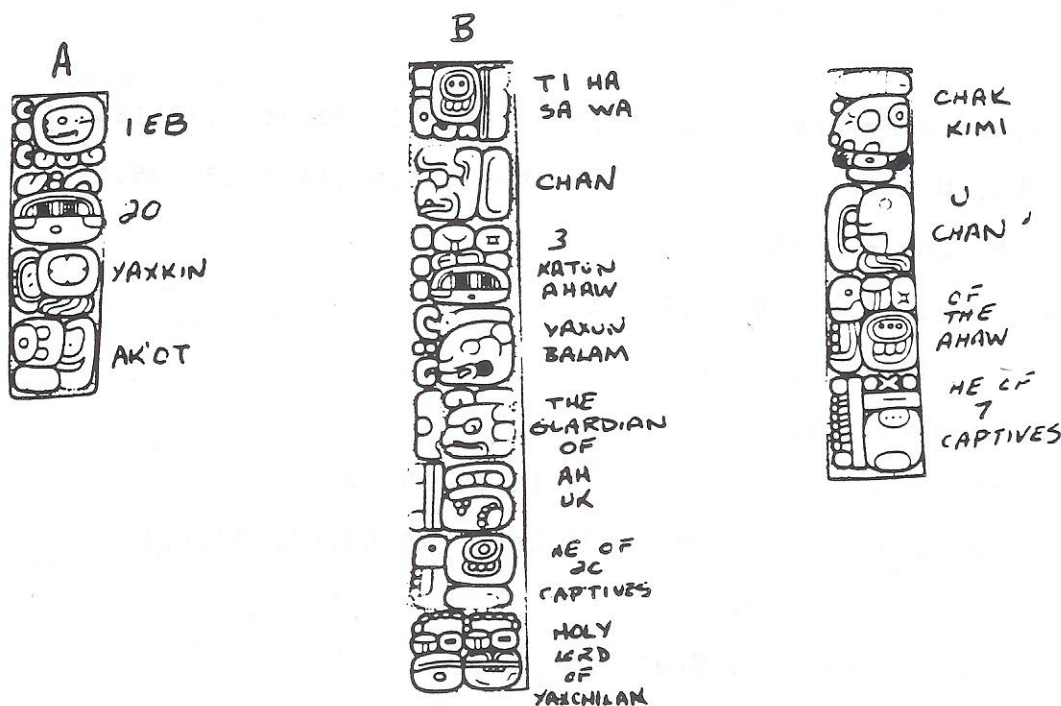


Fig.275

AND THAT'S IT FOR YAXCHILAN!!!
5:25 P.M.

INDEX

- Altun Ha, 249
- Banners and Banner Scenes, 186-188, 195-199
- Berlin, Heinrich, 1, 3-4, 47
- Bonampak, 34, 47-48, 97, 134, 176, 203
- Calakmul, 45, 60
- Chichen Itza, 75, 198-199
- Chilam Balam, 55
- Copan, 28-29, 31, 35, 37, 48-49, 79, 175, 193, Stela 6: 73, Stela 11: 72,
Altar Q: 74, 183, Yax Pac: 28-29, 74
- Dance Scenes, 48-49, 90-93, 113-117, 141-142, 148-150, 175-178, 190-205, 223-
224, 246-249, 250-251
- Dos Pilas, 56, 60, 68,
- El Peru, 60
- Flapstaff Events, 113-117, 139-144, 151-152, 167-172, 186, 250-251
- Grube, Nikolai, 29, 31, 33, 36, 48-53, 55, 61, 64, 75, 82, 95, 117, 170, 200, 214
- Jones, Chris, 38
- Knorosov, 2, 16, 18-19, 26, 51
- Landa, 16-17, 22-23, 28
- La Pasadita, 64, 102
- Lounsbury, Floyd, 2, 4, 10, 16-18, 28, 38, 47
- Mathews, Peter, 16-17, 19-20, 26, 47-48, 62, 97, 102, 118
- Nah Tunich, 29, 102
- Naranjo, 31, 68, 138, Stela 19: 125
- O Chak, 76-77, 191, 215
- Palenque, 32, 44, 58, 60, 68, 114, 130, 182, Palace Tablet: 29, 34-35,
Sarcophagus Lid: 1-5, 11, 13, 15, Tablet of the 96 Glyphs:
5-7, Temple of the Inscriptions: 7-8, 11, 13-15, 33-34, 168,
Temple of the Cross: 8-11, 13-15, 33-34, 168, Chaacal: 13-15,
Chan Bahlum: 41-42, 130, 182, Kan Xul: 11-15, 41-42, 130, Pakal:
2, 5-6, 15, 43, 130, 168, 237
- Phoneticism, 16-37

Piedras Negras, 2,33,68,185,232, Lintel 3: 147-150,152,228-232,235-
 236,239-241,244-245, Stela 5: 242-243, Stela 14: 238,
 Ruler 4: 149-150,229,232,235-236, Ruler 5: 238-239,
 242-243, Ruler 7: 229,239

Popol Vul, 176

Proskouriakoff, Tatiana, 2,11,16,26,55-56,161

Quirigua, 20,29-30

Relationship Glyphs, 38-46

Sahal, 36,64,101-104,108,133-136,158,186-192,204-205,212-213,223-226,
 246-249

Serpent Bar, 118-120

Site R, Lintel 1: 101-104, Lintel 2: 105-107, Lintel 3: 108, 153-154,
 Lintel 4: 2460249, Lintel 5: 204-205

Site Q, 30,41-42,56,60,102,120

Stuart, David, 27-28,39-40,43,50-53,76-77,85,237

Substitution Sets, 16-37

Syllabary, 22-25

Teotihuacan, 75

Thompson, Eric, 16-17

Tikal, 30,36,38,75,114,186,197-198

Tonina, 30

Vision Serpents, 37, 52-53,69-79,121-128,160-161,165-166,206-209,233

Word Order, 1-15

Yaxchilan, Lintel 1: 173-178, Lintel 2: 173-174,225-227, Lintel 3: 173-
 174,223-224, Lintel 4: 99-100, Lintel 5: 187-188,193-194,
 Lintel 6: 187-188,195-196, Lintel 7: 188,200-201, Lintel 8:
 188,212-213, Lintel 9: 250-251, Lintel 12: 231-234, Lintel
 13: 160-161,166,233-234, Lintel 14: 121-122,166,233-234,
 Lintel 15: 165,206-209, Lintel 16: 157-159,165-166,207,
 Lintel 17: 162-163,165-166,207, Lintel 21: 183-185, Lintel
 23: 96-98,110-112, Lintel 24: 84-89, Lintel 25: 51-52,69-79,
 94-95,124, Lintel 26: 99-100,102,109, Lintel 27: 80,131-132,
 Lintel 28: 147,155,215-216, Lintel 29: 81-83, Lintel 30: 81-
 83,181-182, Lintel 31: 181-182, Lintel 32: 92-93, Lintel
 33: 141-143, Lintel 35: 145, Lintel 39: 118-120, Lintel 41:
 188,210-211, Lintel 42: 51-52,187-188,190-192, Lintel 43:
 187-188,197-199, Lintel 50: 144-145, Lintel 53: 88-91,
 Lintel 54: 217-219, Lintel 57: 218,220-221, Lintel 58: 218,
 222, Lintel 59: 146, Stela 9: 202-203, Stela 11: 116-117,
 139-140,151-152,169-172, Stela 12: 129-130,179-180, Stela

16: 113-115, Stela 35: 123-128, Hieroglyphic Stairway (HS)
 2 Step I: 135, HS 2 Step II: 136, HS 2 Step III: 136, HS 2
 Step IV: 135, HS 2 Step VI: 134, HS 2 Step VII: 133-138,
 HS 2 Step VIII: 134, HS 2 Step X: 135, HS 4 Step II: 156-
 157, Structure 5: 164-165, 182, Structure 12: 164-165, 182,
 Structure 13: 164-165, 167, Structure 20: 164-167, 186, 233-
 234, Structure 21: 128, 164-167, 186, 207, Structure 22: 182,
 185-186, Structure 23: 67-68, 70, 94, 96, 164-165, 167, Structure
 24: 164-165, 214, Structure 33: 133-138, 173-174, Structure
 40: 167, 186, Structure 41: 167, 186, Structure 54: 216,
 Temple 1: 186-189, Temple 42: 186-189, Bird Jaguar's Name:
 54-57, Dick Jaguar: 71, 184, Great Skull's Name: 63, Lady
 Evening Star's Name: 60, Lady Chak Kimi's Name: 61-62, Lady
 K'abal Xok's Name: 58-59, Lady Ix Witz Ahaw's Name: 66, Lady
 6 Sky Ahaw's Name: 66, Shield Jaguar's Name: 65

FROM THE WORKSHOP PRESS

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Each will contain some introductory material with updates and changes, and a body of material specific to that year's topic. Each comes spiral-bound with card stock covers.

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The Maya city of Piedras Negras, with its exquisite lintels, altars, and stelae, has long been a source of fascination for artist-epigrapher John Montgomery.

For years, with skilled hands and painstaking dedication, John has labored to produce a complete record of the monuments of that beautiful city on the shores of the Usumacinta River. Based on personal observation, augmented by descriptions, drawings, and photos of both early and recent visitors to the site, some 140 drawings have been completed to date.

Many of these accurate, highly-regarded drawings have circulated privately for use in classes and research workshops at the University of Texas, the Maya Meetings at Texas, the Penn Maya Weekend, and elsewhere, allowing John to benefit from comments and suggestions from art-historians and epigraphers in his production of the final versions.

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The Proceedings of the Maya Hieroglyphic Workshop 1994: STAR WARS: Tlaloc-Venus Warfare (The Peten Wars), by Linda Schele and Nikolai Grube, is a complete verbatim transcript of the 12 hours of lectures given at the 1994 Workshop by Drs Schele and Grube. With their approval and review, Phil Wanyerka of Cleveland State University has carefully transcribed and edited this volume. Indexed and fully illustrated with the same hieroglyphic texts, maps, and pictures used in the lectures, the 1994 **Proceedings** is an up to the moment summary of and commentary on the history of Maya warfare and alliance from 8.17.0.0.0 to 9.15.13.00, presented in chronological sequence, with relevant passages from the original hieroglyphic texts. An invaluable companion to the 1994 Notebook. Over 100 illustrations, spiral-bound with cardstock covers. \$45, postpaid. This is the same volume described below, under Maya Workshop Transcripts. Available from the Maya Workshop Foundation, P.O. Box 5645, Austin, TX 78763, or order on the registration form.

MAYA WORKSHOP TRANSCRIPTS

Complete transcripts ("Proceedings") of the lectures of Dr. Linda Schele, Peter Mathews, and Nikolai Grube at the last six Workshops on Maya Hieroglyphic Writing at the Maya Meetings at Texas are now available. Transcribed and edited by Phil Wanyerka of Cleveland State University, with the approval and corrections of Dr. Schele, each volume contains the text of approximately 12 hours of lectures, together with figures, maps, and other useful aids to following the text. Each comes spiral-bound with cardstock covers. **The Copan lectures** (1989 Workshop): 384 pages, \$45, postpaid. **The Tikal lectures** (1990 Workshop): 266 pages, indexed, \$40, postpaid. **The Yaxchilan lectures** (1991 Workshop): 254 pages, indexed, \$45, postpaid. **The Origins lectures** (1992 Workshop): 243 pages, indexed, \$45, postpaid. **The Palenque lectures** (1993 Workshop): 195 pages, indexed, \$45, postpaid. **The Star Wars lectures** (1994 Workshop): over 200 pages, indexed, \$45, postpaid. Order on the registration form.

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NOTEBOOKS FOR WORKSHOPS ON MAYA HIEROGLYPHIC WRITING

Beginning with the IInd Maya Workshop in 1978, Dr. Schele has prepared a Notebook for each Workshop. These Notebooks not only serve the Workshops, but are also the only published materials documenting year by year the advance of the field of Maya hieroglyphic decipherment.

All Notebooks are spiral bound with heavy paper covers. Each is divided into two major sections: an introduction and explanation of the functioning of the glyph system; and actual glyph texts. The former section is up-dated and expanded each year to incorporate new discoveries and interpretations.

Through the XIIth Workshop in 1988, the glyph texts used in the analysis sections were Classic period tablets at Palenque, the Maya site at which the longest inscriptions occur. These texts were divided into 3 groups, one of which was analyzed each year; each year the data were up-dated and revised to reflect new interpretations and decipherments.

The XIIIth Workshop Notebook (1989) deals with the texts of Copan, the XIVth Workshop Notebook (1990) with Tikal, and the XVth Workshop Notebook (1991) with Yaxchilan. In 1992, the "Origins" Workshop (XVIth) unveiled the just-discovered creation cosmology and its mapping in the night sky. The XVIIth Workshop Notebook (1993), by Dr. Schele and Dr. Peter Mathews, contains an extensive and updated account of the dynastic history of Palenque. The 1994 and 1995 volumes, by Dr. Schele and Nikolai Grube, analyze warfare and alliance building among the Maya.

The earlier Notebooks are largely of historical interest, the information in them having been superseded by that in later Notebooks, but those still in print are listed here for the convenience of individuals and libraries desiring to obtain as complete a set of Notebooks as possible.

1977-1981: I-Vth Workshops: Out of print

1982: VIth Workshop: \$35. 104 pages divided roughly equally between explanatory material and analyses of the Palace Tablet, the Temple XVIII jambs, and the Tablet of the 96 Glyphs, at Palenque.

1983: VIIth Workshop: \$35. 127 pages divided roughly

equally between explanatory material and analyses of the 3 panels in the Temple of the Inscriptions, at Palenque.

1984: VIIIth Workshop: Back in print. \$35. 130 pages divided roughly equally between explanatory material and analyses of the texts from the Temples of the Cross, Sun and Foliated Cross at Palenque.

1985: IXth Workshop: \$35. 108 pages divided roughly equally between explanatory material and analyses of the Palace Tablet, the Temple XVIII jambs, the Tablet of the 96 Glyphs, and the Tablet of the Slaves, at Palenque.

1986: Xth Workshop: Back in print. \$35. 129 pages divided roughly equally between explanatory material and analyses of the 3 panels in the Temple of the Inscriptions, at Palenque.

1987: XIth Workshop: \$35. 150 pages divided roughly equally between explanatory material and analyses of the texts from the Temples of the Cross, Sun, and Foliated Cross at Palenque.

1988: XIIth Workshop: \$35. 113 pages divided roughly equally between explanatory material and analyses of the Palace Tablet, the Temple XVIII jambs, the Tablet of the Slaves, and the Tablet of the 96 Glyphs, at Palenque.

1989: XIIIth Workshop: \$35. 127 pages divided roughly equally between explanatory material and the texts of Copan.

1990: XIVth Workshop: \$35. 174 pages divided roughly equally between explanatory material and the texts of Tikal.

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1993: XVIIth Workshop: \$35. 165 pages, divided between introductory material and the texts and commentary relevant to the Dynastic History of Palenque.

1994: XVIIIth Workshop: \$40. 165 pages, divided between explanatory material, and images, texts, and commentary relevant to Venus/Tlaloc Warfare in Mesoamerica.

1995: XIXth Workshop: \$45. Over 100 pages, divided between explanatory material, and material on Terminal Classic/Postclassic Mesoamerica. Available after March 9, 1995.

MAYA GLYPH POSTER

The history of the accidental discovery of the Tablet of the 96 Glyphs is also the tragic story of its partial destruction. Years ago workmen digging in the area around the Palace at Palenque found a large flat limestone among the debris on the south side of the Tower. Because of its size, a workman began to break it into smaller pieces with a pickaxe, and it received several severe blows before someone discovered that its other side was carved with a long hieroglyphic inscription. Most of the text was pieced together, but some of the smaller fragments were totally shattered and never recovered. It had lain hidden under rubble for centuries, in perfect condition, until that fateful day.

Named the Tablet of the 96 Glyphs, its text preserves the calligraphic beauty of glyphs written with a brush, and indeed it may have been carved by the same master hand that painted its hieroglyphic text. All its fine qualities of detail and shading have been admirably captured in Linda Schele's drawing of its glyph text, and are faithfully reproduced in a dramatic poster. See page 7 for an example. Individual glyphs are roughly one inch by one-and-one-half inches in size, the entire text area measures over 28 inches in width by more than 12 inches in height. The poster is 35 inches wide and 23 inches high, printed in black ink on heavyweight white semi-glossy poster stock.

Truly a masterpiece of Classic Mayan calligraphic art, this beautiful poster is available for just \$25, postage and handling included. The poster comes with a brochure containing a glyph-by-glyph translation of the entire text. It can be ordered on the registration form.

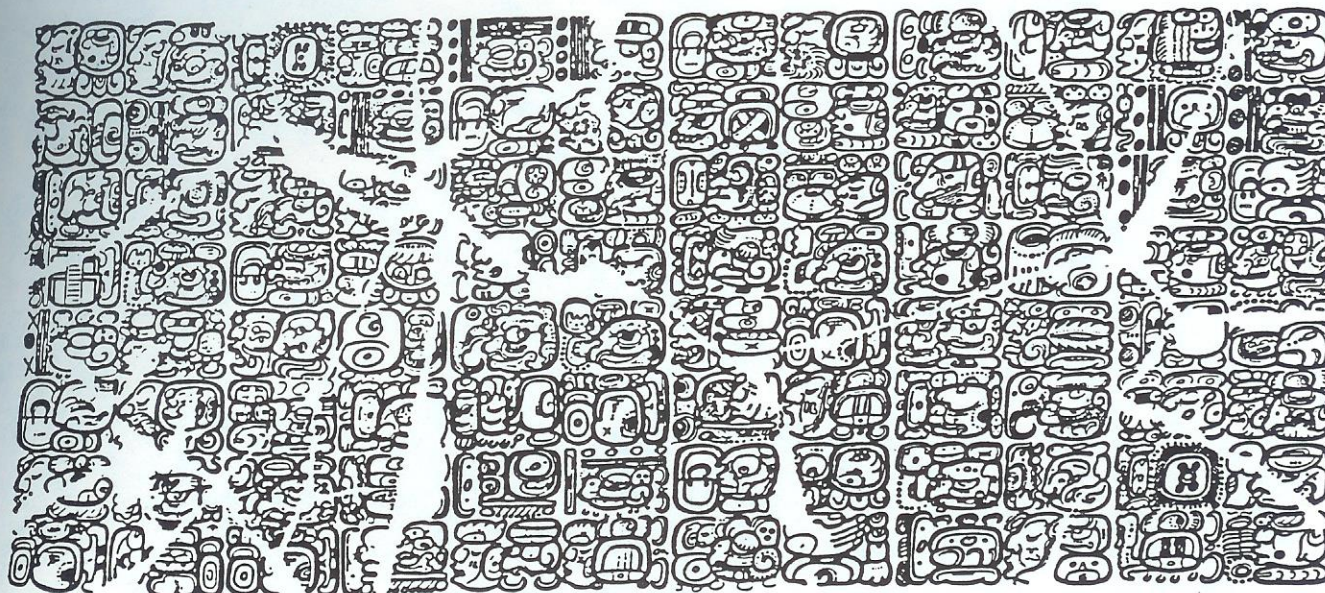
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